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JANUARY, 1913

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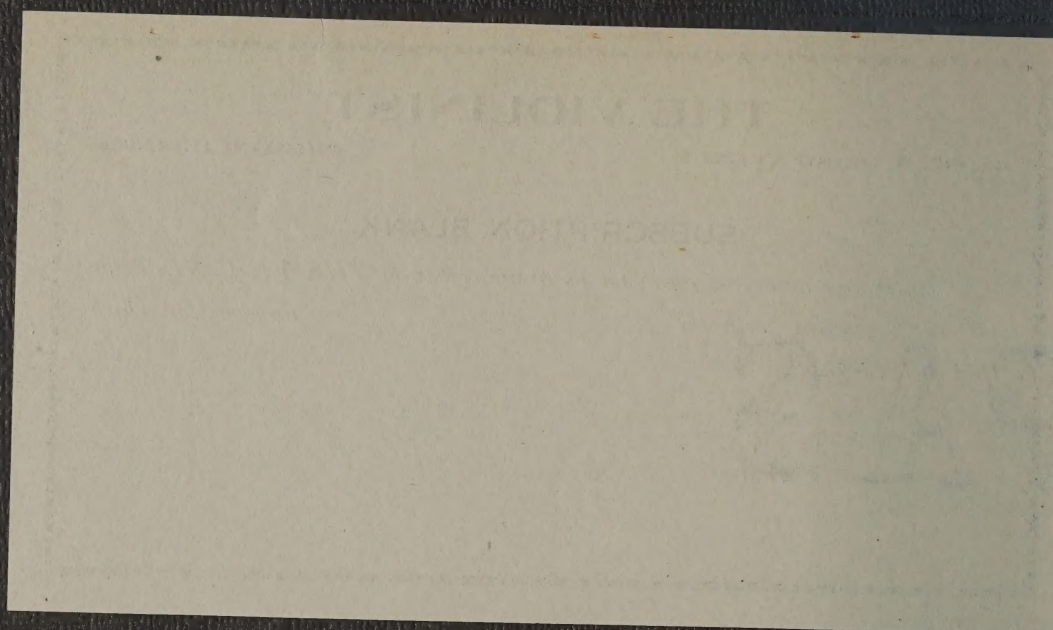
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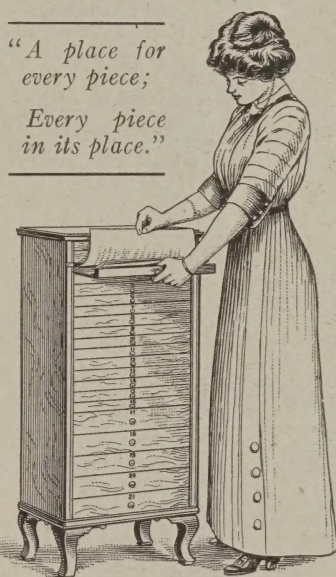
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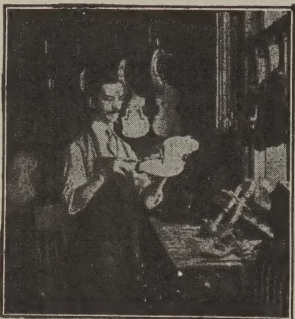
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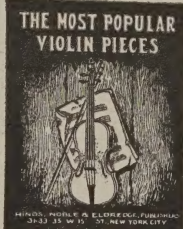
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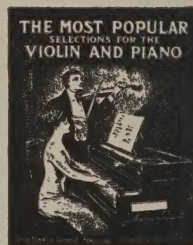
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Editorial Bric-a-Brac

A New Years Prospective

OT because we have faith in the particular efficacy of New Year affirmations, but because it seems most fitting in this special issue of *THE VIOLINIST*, do we take this occasion to reaffirm our faith in American musicians, American music and American makers, and call the attention of our readers to the many ways in which this faith is being justified.

Situated as we are, so to speak, with our fingers on the pulse of the violin and orchestral world, we feel nothing but encouragement from the work done during the past year and the prospects which lie before us.

Someone has observed that the rise of German music was preceded by an extraordinary development of interest in chamber and orchestral concerts and an unusual activity in the foundation of professional and amateur organizations for the performance of this class of music. If omens are worth anything, if the oft-proven theory that history repeats itself does not fail, we, in our country, stand upon the threshold of one of the greatest musical eras in our history.

Never has there been such a deep-seated, widespread interest in the formation of amateur and professional trios, quartets and complete orchestral organizations. The musical ear of the nation seems to have awakened to the limitations of pianoforte music; to have become too sensitive to the finer shadings of harmony to sit content with brass band thunderings. They are demanding, more and more, orchestral renditions of standard works and where there is no organization for this purpose sufficiently near, are taking the matter into their own hands with no small degree of success.

This movement, as many may suppose, is not confined to the larger cities to which culture is supposed to limit its visits. The leaven is working in the smaller towns, in many of which the popular town band has given way to the more popular town orchestra.


Even where, as happens in some cases, the preponderance of cornets and other brasses might lead a full-fledged orchestra leader to doubt the applicability of the word "orchestra" to so stringless a combination, the very fact that the change of name was felt desirable and necessary is a gratifying omen of the trend of popularity and the musical ideals of the villagers.

We have gone to this length in discussing this phase of our musical situation because we think it has a most important bearing on the development of American composition, which is undoubtedly the weakest department of our musical development.

American players are proving their virtuosity at home and abroad. American teachers are daily displaying their ability to make the most of American talent. And American makers need no endorsement. Their creations are speaking for themselves in countless homes and concert halls. But extensive orchestral works from American composers are not as frequent as could be wished, and for this reason, if for no other, we should look upon the awakened interest of our people in ensemble playing as a cause for deep gratification. The greater the number taking an active interest in any art, the greater the possibilities for the development of the creative faculty in that art. From the largely increased number of students and performers of orchestral music we shall undoubtedly harvest a number of worthy works in the years to come.

Modern Tendencies in Violin Playing

BY ROBERT BRAINE

HE violin is pretty generally accorded the position of king of musical instruments and the king never had so many followers as he has at the present day. The demand for violin soloists, orchestra violinists and violin teachers has been on a rising scale for many years. Especially is this so in our own country. Theaters are going up all over the land, every city of importance either has or is planning to have its own symphony orchestra. Permanent houses for grand opera or plans for a season of grand opera are multiplying every year and countless musical projects are in process of formation.

All this makes for the prosperity of the orchestra violinist, since the humblest theater must have its violinists. Oscar Hammerstein has just completed a magnificent Grand Opera house in London; the home for grand opera in Mexico City, just approaching completion, is one of the most beautiful in the world; many South American cities are building opera houses for grand opera; New York City will shortly abandon the Metropolitan Opera house, her present home of grand opera, and build a gorgeous structure which will rank with the world's greatest opera houses; Boston and Philadelphia have recently built splendid temples of grand opera; and similar projects are in the air in Chicago, San Francisco, St. Louis, and many other of the larger American cities. Those cities who have no permanent buildings for the housing of grand opera, have seasons of grand opera which increase in length every year.

The importance of these grand opera schemes to the orchestral violinist will be apparent when it is remembered that for the production of grand opera on a large scale orchestras ranging from 50 to 100 men are necessary. Of this number at least a quarter would consist of violins, to say nothing of the violas, cellos and double basses.

In the case of symphony orchestras, the old ones are growing and many new ones are being organized. New York City has several; Chicago, Boston, Cincinnati, Philadelphia and Minneapolis have symphony orchestras of the first rank, and we find permanent orchestras of growing importance in a large number of cities in the United States, such as St. Louis, San Francisco, Denver, Los Angeles, St. Paul, Spokane Falls, Memphis and many others. The players in the larger symphony orchestras receive regular salaries averaging from \$35 per week upwards for a season of five months or more, and as these orchestras range in size from 50 to 80 men, of which number a quarter or more are violinists, it will be seen that here alone is a large market for the services of the thoroughly equipped orchestral violinist. Theater and other orchestras furnish employment for thousands more.

Maud Powell, the well known American violinist, estimates the average earnings yearly of the orchestral violinist at \$2,000 per year, not a large income truly, but one comparing well with the earnings of the average doctor, lawyer or minister.

The standard of ability required of an orchestral violinist is constantly rising. It is self-evident that only a thoroughly equipped violinist, with a well grounded technic, can hope to hold down a desk in a grand opera orchestra or a symphony orchestra, and even in the case of theater orchestras the standard of ability required has risen greatly even in the past ten or fifteen years. The private teachers and the conservatories of the world are turning out an ever increasing army of thoroughly competent violinists who are elbowing the old time half-educated violinists out of their positions. The youth of doubtful talent and only a smattering knowledge of his art now finds it practically impossible to obtain a paying engagement. Many professional orchestral violinists increase their incomes materially by learning wind instruments, which procures them band engagements,

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and by teaching, playing the organ in churches, arranging and composing music, etc.

The solo branch of violin playing is what seems to interest our young American violinist most. He reads of the fabulous sums earned by Kubelik, Ysaye, Kathleen Parlow and other famous artists, and his ambition is fired to emulate their success. He may be possessed of talent, and energy, and may possess sufficient technic to play many of the compositions that these artists play. He attends their concerts, hears them play the same pieces that he himself plays, he hears the applause, hears their names on everyone's tongue. "Why," he asks himself, "cannot I duplicate their fame?" Alas, he does not know the vast gulf which exists between real genius and merely well developed talent. He has yet to learn that in regard to real success in solo playing many are called and few are chosen.

Whenever I talk with a violin student destined for the profession, who tells me that he will be a concert solo violinist or nothing and who turns up his nose at the idea of ever descending to playing in an orchestra or teaching, I always advise him to hang up the fiddle and the bow, and to study civil engineering, or medicine, or the grocery business, or to enter some calling where the chances of success are greater. Such a student is treading on dangerous ground, he is staking his all on a lottery ticket in a lottery where the number of really great prizes are infinitesimally small. Take our own country for instance with its 80,000,000 or 90,000,000 population; how many violin soloists are able to keep continually employed with really paying solo engagements—possibly one or two native and five or six foreign violinists. In addition to this there is, of course, a much greater number who obtain positions in minor concert companies which do lyceum and Chautauqua work, play engagements in the smaller towns, etc. This work is not any too well paid, engagements are precarious, and the traveling, especially in the smaller towns, where hotel accommodations are poor, is not any too pleasant. I saw a letter from a young Ohio violinist who went out with a concert company, which

said: "We missed railway connections at a junction; it is Christmas Day, and we are eating our dinner in a box car."

So I would say to every ambitious young violinist: "Aim high, that is laudable, but make up your mind to the fact that the chances are enormously in favor of your having to do much teaching and playing in orchestras in your future musical life. To be on the safe side, it is also not a bad idea for the student studying for the profession to study the piano as well as the violin, and also to give an hour daily practice to the study of some wind instrument. Theory, harmony and composition he should study as a matter of course.

Never have the ranks of the solo violinists been so crowded as today. In Europe violinists who have sufficient technic to play most of the great violin concertos are as the sands on the seashore. In a city like Berlin you could drag probably fifty violinists from their beds any night who could play for you a dozen of the greatest violin concertos ever written from memory, without stopping, but who are practically unknown outside their own cities. Fritz Kreisler, one of the greatest solo violinists now before the public, once said: "I could name quite a number of violinists in Europe who are really great, but who are practically unknown, because fortune did not seem to offer them a chance to become famous. A few of us have been fortunate in winning international fame, but there are many equally deserving who have been less successful."

Of course men of real genius like Ysaye or Kubelik or the late Joachim or Sarasate are as rare as ever. The violinist with a great nature, burning temperament, and the soul of a poet, will ever be a man picked out from the common herd of talent, just as is the case in any branch of literature or art. And right here is a remarkable fact, notwithstanding the immense increase in the number of really excellent solo violinists since the days of Paganini, there is probably not in the world today a violinist who bears such universal fame as did such men as Paganini and Ole Bull during their day. There are violinists living today who are probably the equal in point of tech-

nic with either of these great men, and probably superior to them in their conceptions of true art, but who have not made themselves familiar to the masses in the same way. Both Ole Bull, who was in many ways self taught and had many crudities, and Paganini were known to the common people, to the bootblacks and newsboys, and the man who scrapes the street, as no living violinist is known. This was because they had the subtle qualities which appeal to the masses. In other professions these men would doubtless have been great generals or scientists, or poets.

Kubelik, although many think he lacks soul, is probably, of the violinists now living, the best known to the general public. His career has been like a fairy story. The son of a poor gardener, educated by rich and charitable people who recognized his genius, he sprang into immediate and immense fame when he began to appear before the public. His supreme art conquered the heart of a Hungarian countess who laid aside thoughts of noble birth, and became the wife of the poor gardener's son. He now has the world of violin playing at his feet. His last American tour brought him a large fortune and added fame. At one concert at the New York Hippodrome the house was sold out, hundreds of chairs were placed on the stage for late comers and the receipts of the concert were \$8,000. The tour even extended to the Canadian Northwest, where crowded houses were the rule at places like Calgary and Saskatoon, where it is cold enough to freeze the chinrest off a fiddle. It is said that the profits of the tour were more than \$100,000.

Since the days when Paganini flashed like a meteor over the musical heavens, with his bewildering technical feats of artificial harmonics, scales in left hand pizzicato, sensational bowing effects, double harmonics, etc., the world has found little that is really new in the way of pure technic. The Italian wizard seems to have exhausted the technical resources of the violin at one bound. The great advancement which the world of violin playing has made since his day has been that composers have been shown the way by which they may make use of the enlarged technic which he developed in his compositions and public playing, resulting

in a large number of violin works of the first importance which have been produced since. At first violinists of the strictly classical school like Spohr fought strenuously against his technical fireworks, his double harmonics, his extended scales in left hand pizzicato, etc., and would have none of them; but the musical world has come to accept them all, and good composers use them.

There are probably hundreds of violinists now living, who, if they had lived in the days of Paganini, would have been famous all over Europe, as solo violinists, for they are able to play the compositions of Paganini, as well as the advanced modern works. In his day he was at first the only one who could play such works, although he soon found imitators. His fame and wonderful feats in violin playing gave an immense impetus to the art, resulting in a gradual increase in the average technical skill of violinists which has endured down to the present day. Students in our day master as a matter of course violin compositions which in the early days of violin playing were only attempted by world famous violinists.

The tendency in the United States as to the class of violin compositions demanded by audiences, has been steadily towards improvement during the past half century. In the early days of our country musical taste was at a low ebb, and audiences were best pleased by compositions which bordered on the jig type, pieces of imitative character, operatic airs with long strings of variations, etc. Ole Bull achieved some of his greatest successes with pieces which he composed in honor of the Americans, such as "To Niagara Falls," "Solitude of the Prairies," "To the Memory of Washington," etc. These pieces were effective enough with mixed audiences when played by Ole Bull, but had small musical value, and have not survived.

John S. Van Cleve, the well known Ohio blind musician and critic, used to tell a good story, illustrating the state of music in the early days of this country. It seems that a noted foreign violinist was playing a concert in a small town one night and the audience was pitifully small. The man-

(Continued on page 88.)

A Working Plan for School Orchestras

BY HAROLD E. KNAPP



THE rapid development of ensemble classes in connection with colleges of music has created a wide interest in the methods used to securing efficient orchestras among the students capable of handling some of the more important compositions of the great masters. Before outlining our ideas and plans at the Northwestern University School of Music I would like to sketch briefly the development of the modern orchestra.

As most of us know the string quartet was the foundation and basis of the symphony orchestra in the days of Haydn, Mozart and Beethoven, but we must imagine each instrument of the string quartet duplicated several times to form a correct idea of the string foundation of the orchestra we are discussing. As you know, the string quartet consists of first violin, second violin, viola and 'cello. We find all these instruments represented in force with the 'cellos reinforced by the double or contra-bass. The rest of the orchestra consists of wind instruments and instruments of percussion.

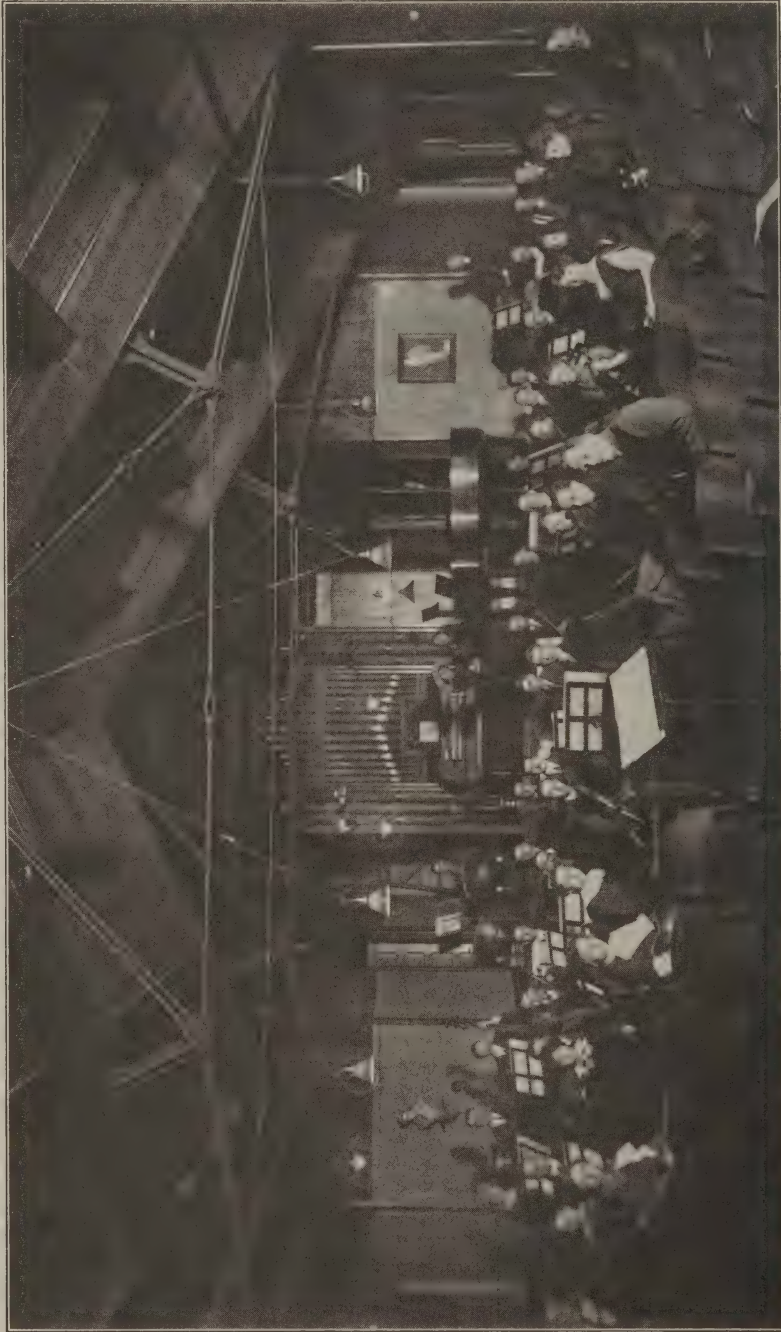
In the early days of opera it seemed to be the custom to get together players of all possible instruments and call the combination an orchestra. At the beginning of the 17th century Monteverde scored his works for a heterogeneous combination of such instruments, most of which are no longer in use. These combinations were not always the same in the operas of the time. There seems to have been much looseness, both as to the instrument played and the parts which they played. Over a century later custom had commenced to crystallize certain combinations of wind instruments playing with the stringed instruments mentioned.

In 1745 there was an orchestra at Mannheim, Germany, in which we find two flutes, two oboes, two clarinets, two fagotts, two horns, two trumpets and drums in addition to the strings. This orchestra under the leadership of Johann Stamitz—later of Cannabich—became very famous. A large fund was set aside for the sup-

port of this orchestra and of the opera at Mannheim, making this city one of the musical centers of Germany at the time. About 1770 the youthful Mozart came under the influence of all this musical development at Mannheim and it influenced him profoundly. All the instruments of the Mannheim band will be found indicated in his scores.

It would be a waste of time to try to explain fully why the Mannheim orchestra crystallized into just the form in which it is found at the end of the 18th century. Two suggestions, however, I am tempted to make. One leads, as might be expected, back to Italy where these problems of instrumentation had been before the musicians for over a century before the best days of Mannheim, Cannabich, the most celebrated leader of the Mannheim band, studied with Jomelli in Naples for many years. Now Jomelli had a great reputation as a leader in Italy. While Johann Stamitz deserves the credit for founding the Mannheim band and bringing it to a high degree of excellence, it is quite likely that the organization owed no little to Cannabich, who brought to it the best of Italian tradition in the matter of instrumentation and discipline. The other suggestion is by an English writer, who says that "the normal constitution of an orchestra at all times has depended more upon the question of *cost* than anything else, and it is easy to understand why Haydn and Mozart were generally restricted to a tiny force, etc., etc." Then he goes on to say, in effect, that this tiny force to which they were restricted, having got a start it became the custom of composers to write for it.

Such was the constitution of the symphony orchestra in the days of Haydn and Mozart. When we, in Evanston, finally outgrew our early endeavors along the line of the string orchestra with the wind parts supplied on the piano and organ it became our ambition to reproduce the instrumentation of the Mannheim band. This we succeeded in doing in the last two seasons.



The Amateur Orchestra of the Northwestern University School of Music. Harold E. Knapp, Conductor.

THE VIOLINIST

This year we have taken another step forward and have added two horns, and trumpets, trombones and tuba where the instrumentation demands these instruments. Most of the classics, including most of Beethoven's symphonies, may be played with the instrumentation of the Mannheim orchestra. Some of Beethoven's works demand additional horns, and trombones and piccolo are called for in some of his compositions. Of course we have had our difficulties. It would take me long to describe each step in detail which brought us to our present dimensions. Probably our experiences are common to every similar organization in the country.

Our school orchestra now consists of sixty: 12 first violins; 12 second; 6 violas (sometimes 8); 5 'cellos; 5 double basses; 3 flutes, 2 each of oboes, clarinets and bassoons; 4 horns; 3 trumpets; 3 trombones; 1 tuba; and kettledrums, etc.

Several points in connection with the peculiarities of this orchestra are of especial interest. First I would call attention to the strength of the violas. This is due to the fact that I insist on every pupil studying the viola, and having practice on it. The viola quality adds much to the beauty of orchestral playing. Another circumstance is that while the stringed section is always capable, there is some trouble with the wood and brass section in the way of keeping in tune—proper intonation. With this fact in mind, extra rehearsals of parts are held at different times.

Another difficulty has been somewhat overcome. Through gifts, the school now owns 2 French horns, a piccolo, 3 or 4 double basses, 3 or 4 violas, a tuba, drums, etc. And they aim to own more. The school possesses also a large collection of music for ensemble work, including piano-forte duets, trios and quartets for piano and strings, arrangements of standard overtures and symphonies for piano and strings, as well as many full orchestra scores and parts of symphonies, oratorios, overtures and concertos. A typical program follows:

THE SCHOOL OF MUSIC ORCHESTRA

Directed by Professor Harold E. Knapp.
Symphony in D—I. Adagio-Allegro, II.
Andante, III.

Menuetto, IV. Allegro spiritoso..Haydn
Coriolanus OvertureBeethoven

Largo *Handel*
Spring Song*Mendelssohn*
Intermezzo*Mascagni*
Blue Danube Waltz.....*Strauss*
Merry Wives of Windsor Overture..*Nicolai*

The object of these orchestras is, of course, to give the pupils of the school practical work in sight reading and orchestral routine. Standard overtures and symphonies are studied, and advanced students have the privilege of playing concertos with orchestral accompaniment. The following interesting letter may contain a suggestion to some other conductors of school orchestras:

Music Hall, Evanston
To the Members of the

School of Music Symphony Orchestra:

Do not forget to come to rehearsal on Wednesday evening, Jan. 8th, and to be sure to bring any orchestra parts which you may have borrowed. The wood-wind are especially requested to come quite early, that we may try over certain passages before the general rehearsal, also that we may solve some of our problems as to intonation.

We are booked to play the following program on Jan. 31 at the University Gymnasium:

Fidelio Overture*Beethoven*
Prelude, Chorale and Fugue.....*Bach-Abert*
Violin Concerto, Op. 35 (first movement).*Tschaikowsky*
Mrs. Charlotte Demuth Williams, Soloist.

INTERMISSION

Third Symphony (Eroica) Op. 55 (first movement).*Beethoven*
Midsummer Night's Dream Overture..
.....*Mendelssohn*
Meistersinger Vorspiel*Wagner*

While this is a pretty "stiff" program, if we can get the earnest co-operation of every member, I am confident that we will succeed with it. Please be punctual, so that we may get in four good solid rehearsals before the concert.

Sincerely yours,

H. E. KNAPP.

It is astonishing to notice the efforts which are being made all over the country along these lines. It certainly evidences increased interest in and skill in playing orchestral instruments. If this continues the professional orchestras of our country may eventually find it unnecessary to recruit their players from across the water.

A NEW STRINGED INSTRUMENT

SOME time ago a Texas violin teacher sent the editor of THE VIOLINIST a picture of a new violin which he thought quite remarkable. As we did not know much about the value of this instrument, we did not publish an account of it at the time.



Mr. Conway Shaw, Who First Played the "Stroh" in America.

Some time later we heard that the Victrola Company was using this instrument, called the Stroh Violin, in making their records. After some correspondence we found that there had been much difficulty in getting orchestra records, due to the fact that the large number of violins necessary to give the proper balance could not be placed in advantageous position to be taken by the record. The very number of violins necessary required their placing so that those at a distance were not valuable in the record.

So this company adopted the Stroh violin. They claimed that one Stroh had

the volume of 10 or 11 ordinary violins; so that two of them for each part, as against the usual number of wind instruments, gave the proper balance, and could be placed to take a good record. Those who have heard these records can judge of the value of this.

Our interest in this new stringed instrument was aroused, and we wanted to see and try it. Dealers were evidently skeptical, and with all the new appliances that most of them carry, this seemed to be omitted. The manager of the Ditson store in New York showed us many new inventions, and the room in which the first organized contest of old and new instruments in America was held. But it was the Boston store of Oliver Ditson Company, which, it would seem, carries every known invention pertaining to the violin family, which was able to show us this instrument.

It is named the "Stroh Violin." But we would scarcely class it as a violin, I think. It is played with a violin bow, the finger-board is that of a violin, and the imitation is even carried to placing a wood stopper at the place where the violin and finger-board meet, so that the player shall in every way have the usual "feel" of the violin. The dimensions and tuning are the same.

But it seems to us that what makes the violin a violin is largely the resonance box of wood which lies beneath the strings. If this box is not essential to the violin, why



The Stroh Violin.

should the Amati and the Strad models change the tone so perceptibly? Why do modern makers give so much attention to the dimensions, shape, thickness? Why

choose the wood so carefully? Why the care with models, varnish, sound post and base bar? We have all heard the overtones that this beautifully modeled violin box gives out in answer to a tone carefully formed on an open or stopped string. And it has always seemed to us that it was the number and strength of these overtones that gave the fullness, roundness and sympathetic qualities to the violin tone.

Instead of the box of wood, the Stroh violin has a resonator plate of aluminum. The vibrations of the strings are carried to this plate, where they are re-enforced, and enter the horn. The inventor, an Eng-

lish scientist, we are told, claims that it represents the most perfect example of acoustic laws; that it is a new instrument, constructed on an entirely new principle, a departure from accepted lines; that the tone is rich, mellow and deep, and produced with ease; and that tone color and pianissimo are among its strong points. He says that it has a tone peculiar to itself, and is capable of giving forth effects of a new and beautiful character. As such we feel most like welcoming it into the violin family, a new member with a family likeness, with an equal chance to prove its worth, and with best wishes for a worthy life.

Great Technicians and Their Tricks

BY ARTHUR ELSON



FROM Mr. Elson's article, of above name, in the "Etude" we quote the following of interest to our readers:

The mechanism of the piano is too well defined to admit of many actual tricks. When the key is pressed the hammer hits the strings and at once drops back a little, even though the vibration goes on till the key is released and the damper dropped. From this it will be plain that but one main point can underlie all systems of touch—a control of the speed with which the hammer is made to hit the strings, depending on the way in which the key is pressed down. A light, quick, short blow from the hammer may produce a slightly different tone-quality from that obtained by a slower stroke of longer swing; but strength of tone is almost the only thing that the player can control. It follows also that, *after the key is down*, no amount of wiggling of the finger can alter the tone quality. Yet even a Paderewski will sway his hand, as if he were trying for the swells and subsidences of the old clavichord tones.

The Possibilities of the Violin

With the violin the case is different, and the performer has much more control over the tone-quality. Most striking to the auditor are the harmonics, produced by a

light touch on the string that makes it vibrate in parts equal to the length touched. The lower harmonics (halves, thirds, etc., of the string) are fairly easy to obtain. Few players can go beyond the eighth harmonic, but Paganini, by using thin strings, was able to reach the twelfth. Stopped harmonics (making a stopped string subdivide) are harder than those on the open strings; yet a good performer will sometimes play an entire melody in harmonics.

Double stopping, or playing two strings at once, may be carried to any degree of difficulty. Ole Bull often used a very flat bridge on his violin, so that with strong pressure he could make three strings sound at once. Ordinarily three and four strings can be played only in arpeggios, but even so any amount of skill may be used, as in Bach's Chaconne. Ole Bull was fond of "effects" in public, and would end an almost inaudible note by continuing to draw his bow in the air.

The tremolo of repeated notes was invented by Monteverde, who introduced also the pizzicato, or plucking of strings. Today an expert performer can produce all sorts of striking effects by a combination of pizzicato and bowing. Other points are the *martellato*, or *détachée*, in which the tone is stopped by pressure of the bow on the strings; the *arco saltando*, or bouncing of

the bow on the strings; the *coll' legno*, or rapping the wood of the bow on the strings; and even the thin, piping tones from beyond the bridge, which Remenyi sometimes used. The violin glissando is easily obtained. The sordino, or mute, fitting on the bridge, lessens the tone to a thin, sweet quality; and the vibrato, obtained by swaying the left hand, gives a rhythmic character to the tone. Remenyi tried to dazzle the public by tricks of brilliancy in all these points, but he could play like a master musician when among friends. He did this once at the old Orpheus Club in Boston; and Mr. Louis C. Elson, for whom he played the Bach Chaconne, asked why he did not adopt this higher standard in public. "That isn't what they want," was the reply.

Special tunings of the violin have often been used. Best known is the flattening of the E string by Saint Saëns in his *Danse Macabre*. This is introduced when Death tunes his fiddle for the dance of the skeletons; and its effect is indescribably weird. Paganini would sometimes tune all four strings a semitone up, for brilliance of tone, and then transpose the printed notes a semitone down in fingering, to get the proper pitch. In earlier times the German Strungk visited Corelli. After earning mild praise by a few simple pieces Strungk put all the strings out of tune and performed a brilliant composition with the utmost ease. The astonished Corelli then said, punning on his name, "They call me the archangel (arcangelo), but you must be the archdevil himself."

Corelli and Tartini developed violin playing, the latter making great improvements in bowing; but the real master was Paganini. The latter performer did so many unequalled feats, in G string and other work, that the credulous Italian peasantry believed that he was aided by the devil. Some of his works have proven too difficult for his successors to play. Once some men of Naples wished to discredit

him, and had a composer named Danna write a piece bristling with difficulties; but Paganini read it off with ease. It is doubtful if he had any "secret" except that of hard work; yet he imparted to Caterina Colcagno, his fifteen-year-old pupil, a brilliance of execution that astonished all Italy.

Virtuosos on Less Known Instruments

Other instruments have had their virtuosos, such as Servais on the 'cello, Dragonetti on the contrabass, or Thomas Harper on the trumpet. Dragonetti could imitate a thunderstorm with a fidelity that would bring his neighbors out of bed to close their windows. Many instruments are better played at present than ever, but the trumpet deserves mention as an exception. In the middle ages there were important guilds of trumpeters; while in the time of Bach and Handel the so-called "Clarinbläser" performed prodigies on trumpets of high compass. The organ affords great variety of effect in the matter of registration; while occasionally a man of large physique, like Frederic Archer, could play two manuals at once with one hand. Vocal work is a matter of method rather than tricks. Keep lips firm, chin down, throat relaxed, and nose open, and you will not go far wrong.

On the whole, the way of the virtuoso is hard. He spends his days in effort, only to see public taste outgrow him and call him meretricious. Fifty years ago the proverb might have run, "Be a virtuoso and you will be happy;" one might even have claimed that virtuosity was its own reward. But now one may advise the student not to indulge in too many tricks. Above all, avoid such a trick as that once played on Joachim. Some one, just before a concert, put some split peas into his violin, thus causing a highly original tone-color in the *Don Juan* serenade. The guilty party was never discovered, but both the peas and the performer were badly "rattled."

The Violin in the Schools of London


It is said that there are two thousand professional violinists in greater London; that there are as many more amateurs of exceptional ability. I have not seen a reliable estimate of the number of pupils. But the fact that our great solo violinists can give from five to ten concerts in London in one season to well-filled houses, shows the popularity of our instrument in that city. And its fame as a mart for violins is world-wide.

In explanation of this, we publish two accounts of the use of violin in public schools. Our readers will recall our frequent notice of similar work in American schools, not yet so well organized.

THE VIOLIN IN THE ELEMENTARY SCHOOLS OF GREAT BRITAIN

The Beginning of the Movement

BY DR. ALBERT G. MITCHELL

 SEVERAL years ago, in the country town of Maidstone, in the county of Kent, England (a county, by the way, which has the honor of having first heard from the lips of St. Augustine the doctrines of the Christian faith), an assistant clergyman of the Parish Church tried the experiment of teaching violin playing to a few boys in the National (public) School. Regardless of discouragement he succeeded in demonstrating the fact that it was possible to give instruction upon the violin in class form such as would enable boys to acquire sufficient proficiency to play in public with credit. Still there were skeptics; but as the work proceeded, as more concerts were given, it became necessary for those interested in musical education to take notice of the movement.

The Development of the Movement

Quite naturally, the assistant clergyman, the curate, to use an English designation, became acquainted with musical instrument dealers, and from one of these, Murdock & Co. (let their names be honored!), much help was received in the way of making up violin outfits at a nominal cost—less than \$6.00. This outfit consisted of a medium grade violin, bow, box, strings of a fair quality, and a box of resin. So great be-

came the demand for outfits that Murdock & Co. finally engaged all the families of a village in the Tyrol to furnish a special grade of instrument. Every Sunday of the year any visitor may hear the pastor of the little church in that village pray for the welfare of the English firm which so liberally patronizes his parishioners. Other London and provincial firms have entered into the movement, as may be seen by a perusal of the trade journals. The time came, a few years ago, when the movement assumed such proportions as to warrant the formation of the National Union of School Orchestras, an organization which has an office, a bi-monthly paper, a royal patroness, and a list of well-known musicians as patrons. Its purpose is to foster the study of orchestral music, and to this end, among other things, it holds an annual festival in London. According to a recent report the number of schools in Great Britain and Ireland is in the neighborhood of 5,000. A conservative estimate places the number of children who have taken lessons in these schools, during the year 1910-1911 at half a million. Truly a remarkable growth from a single class of a dozen scholars or so.

The Annual Violin Class Festival

The first massed performance was given by the Union in the Crystal Palace in

1905; the performers numbered 700. The second was given in the Royal Albert Hall, the third and the fourth in the Alexandra Palace. Readers familiar with the concert halls of London will recall the huge proportions of these places, some of them historic in music.

The writer of this article was able to be present at the Festival given in the Crystal Palace, July 16, 1910. In the afternoon there were 2,500 boy and girl players; in the evening the advanced class of 2,000 performers played—4,500 in all. At the Festival in June, 1912, no less than 6,000 players participated.

A Festival Rehearsal

At the performance in 1910, the occasion of the present writer's visit, the conductor had in front of him a table upon which was installed a telephone connected with different parts of the orchestra. In addition to this he freely used a megaphone to give instructions. In such a huge area—the platform was built years ago to accommodate the Handel Festival Chorus of 1,000 or more voices with a correspondingly large orchestra—it was useless, evidently, for the conductor to try to make himself heard by merely shouting. Assistants, therefore, were placed here and there and furnished with a telephone receiver. By these means the conductor secured control of his forces. Each child had a colored and numbered ticket of admission to the orchestra, and for a whole hour they came trooping in, in charge of a teacher, and were straightway taken to their allotted places. Each music stand was screwed to the staging, a necessary precaution, and to the rack of each was fixed a large piece of colored cardboard upon which was printed a number. There was no confusion and no delay. These children had traveled miles from various parts of London. Special trains in some instances were chartered. It was a unique sight to see the detraining of hosts of little instrumentalists who instantly and without orders from the person in charge formed into double lines, and with a brisk step marched away in true military boy—and girl—scout fashion to the concert room. The present writer remarked upon this orderliness to an official, whereupon

the information was given that the County Council considered the matter of transporting masses of children here and there as being as important as fire drill. Hence, one is not surprised to read that in May of this year 400 scholars were taken from London to Paris and back again without a single accident.

The time having arrived for the commencement of the rehearsal (the concert took place one hour later) the conductor, Mr. Allen Gill, rapped for attention and shouted "tune," whereupon the organist, with all the Great and Solo organ 8 and 4 feet stops drawn, reed and flute, played an A of fifty horse power intensity.

Immediately, every performer began to tune. Then came D and more tuning; then G, which had a job to make itself heard even when played by 2,500 children, so powerful was the organ. Finally, the E was sounded, and of all the curious, indescribable sounds which came from the violins the writer of this sketch never heard the like. "It was to laugh" and laugh again to see the children as busy as a colony of ants tuning (and breaking) the E string. Here and there one could see a player suddenly dive for his violin case; out would come a new string, and with alacrity it would be adjusted, plucked, bowed, plucked again, bowed again; the peg would be screwed up a little more and all this notwithstanding that the orchestra was playing away with fervor.

Conducting Without a Coat

The afternoon was warm, very warm, and as a consequence the conductor's temperature rose in strict accord with the rising of the thermometer. His exertions added a few additional degrees until in desperation he took off his coat—sensible man—being careful when doing so to extract his pocket handkerchief from it—a sub-conscious action surely.

A little later, during the playing of one piece, the conductor stopped, put down his stick, folded his arms, sat down. Evidently something was wrong. A few children ceased playing, then a few more of the 2,500 caught a sight of the conductor and they stopped. But up in one far corner a group of dolls (they looked more like dolls than anything else so far away were they) played on unmoved by the attitude of the

shirt-sleeved leader. It ended in a good laugh and scolding.

Polite Children

After the rehearsal the children stood at attention while a photographer took a picture. When the operator waved his arms to notify them that he had finished, a mighty shout went up, echoing around the auditorium. It was "Thank you sir!" Now, "Thank you, sir!" from 2,500 throats, spoken slowly and in perfect unison is, to use the speech of the day, some "Thank you, sir!"

A Visit to a Violin Class

The class numbered 14. The lesson was given immediately after the morning session, and lasted one hour. In consequence of the hall being in use the lesson had to be given in the manual training room. The teacher was engaged by the principal and received for his remuneration something under ten cents per lesson for each pupil. New exercises or pieces were first played by the teacher; explanations were given upon bowing; the placing of the fingers when stopping whole-steps or half-steps, was enlarged upon, etc. The Sol-fa syllables were called into requisition and, now and then, passages were Sol-fa'd. After a while the teacher used his bow as a baton, and the work proceeded much as an ordinary singing lesson would. It was evident that reading from the staff was not a practice with which the children were familiar—the Tonic Sol-fa system, in its entirety, still maintains a strong hold in the British schools.

It may be of interest to mention that the advanced class played for the marching in and out of the classes. It also assisted in the opening and closing exercises. These morning and evening exercises consist of the reading of the Bible, the offering up of prayer, and the singing of a familiar hymn. No wonder that every British child can sing such hymns as "Abide with Me," "Sun of My Soul," "When Morning Gilds the Skies," etc.; and less wonder that bandsmen on sinking ocean liners can play "Nearer, My God, to Thee." Were they not taught to sing these hymns when school children?

A Few Questions and Some Answers

Is America to play second fiddle to Europe in teaching the playing of instruments in her public schools? Are American children less musical than British? No! Would the study of the violin in class form present greater difficulties to the American than to the British child? No! It should be easier for the American child, because he is already familiar with reading music from the staff; the only new thing is the technic of the instrument. Can the American parent more easily spare \$6.00 for a violin outfit than the British parent? Anyone can answer that question. Where are the future patrons of symphony concerts and operas to come from? What means shall we adopt to set off the one-sidedness of some modern methods of education? Shall the mechanical shut out the artistic? Shall the material banish the spiritual?

The Highways and Byways of Music in England

BY B. HENDERSON

The National Union of School Orchestras



HE National Union of School Orchestras was founded some thirteen years ago, and today it is estimated that over 5,000 schools in Great Britain and Ireland have their violin and orchestral classes. Some idea of the popularity of the movement may be gained from the fact that no fewer than

6,000 school children played on the platform of the Alexandria Palace during one of their annual festivals.

There were a great many difficulties to be surmounted in the organization of such a scheme, and the present results have not been arrived at without the exercise of much tact and perseverance. A good deal of opposition was, and still is, manifested

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in some quarters to the spread of musical education in elementary schools, and the movement has been characterized as unnecessary and even harmful, while there seems to have been an impression that the only result would be to swell the already overcrowded ranks of the profession with partially trained recruits.

Nothing could, however, be farther from the intention of the union. In the first place the majority of the children leave school at fourteen, and even were the necessary tuition forthcoming, in most cases the question of maintenance during the years which must elapse before the earning period would fall too hardly on the parents to allow of such a step being taken. Naturally amongst so many there are occasional cases of exceptional talent discovered, and to provide for these the union offers five scholarships each year at the Guildhall School of Music, but these **are** the means by which it is hoped to keep a sufficient supply of teachers to carry on the work.

The real object of the union is to help to brighten the home life of the little ones, to cultivate their intelligence, and to create interests in life by encouraging any latent talent in this way. Personally, I am content to leave the judgment of these matters to those best fitted to deal with them—namely those who are engaged in educational work, and in a conversation I had with the headmistress of a large elementary school, a wise and kindly lady of great experience, she assured me that the interest aroused in music is in every way beneficial, that it brings out the best qualities in the children, and that she had invariably found that the pupils who were most enthusiastic and successful in the violin classes were the best all-around scholars, and the most successful on leaving school. It is a very sensible thing to have an executive committee composed of the headmasters and mistresses of various schools, for no one else could deal with the needs and difficulties of the work so well, added to which they are enabled to compare notes on their work, and also to keep in touch with their pupils after they leave school. In all cases the formation of the classes depends entirely on the initiative of the headmaster or mistress, as violin teaching forms no part of the school routine, and the whole

of the work is done out of school hours, on the same footing as games or any other form of recreation. This, too, is as well, for those who wish to learn find that they must make some sacrifices for their hobby.

The parents, too, have to be gained as adherents to the cause, and it must be said that in many cases it stands greatly to their credit that they are willing to help. Firstly, the violins have to be paid for, and this is often done by small weekly installments. Then comes the question of practice, and I must say I have the greatest admiration for parents who after a hard day's work are willing to endure scale practice on the violin. A violin is an instrument from which there is no escape in the small home! However, where there's a will there's a way, and numbers of the youngsters are enthusiastic enough to get to school at eight o'clock in the morning for the sake of having a quiet hour's practice, whereby some of us who remember our schooldays will blush, I imagine, when we think of the devices we resorted to in order to escape practicing. I, for one, plead guilty.

As soon as the classes show a degree of proficiency they are encouraged to take part in the school entertainments, and also to give their services for any local charitable work. But the great day of all is that of the Annual Festival, held at either the Alexandra or the Crystal Palace, as the public demonstration of the year's progress. Two concerts are given on this auspicious occasion, one for the intermediate classes in the afternoon and one for the advanced section in the evening. There are, moreover, two silver challenge shields offered by the union for the best class performance in each of these divisions, and no sporting championship could be more eagerly sought after than the right to hold one of these for the ensuing year. The competition is nominally open to schools from London and the district, but some of the bands come from places as far distant as Bedford and Maidstone.

The massed bands taking part in the concerts are conducted by Mr. Allen Gill, and they have only one rehearsal, which takes place an hour before the concert. The following figures will give some idea of the success of these festivals. In 1905 there were 700 competitors, and in June of this year the number had reached a total

of 6,000. The greatest advance was made in 1910 when the figures rose to 4,500 as compared with 2,500 the previous year. Being desirous of gaining some slight experience of the work at first hand, I enlisted the help of Mr. A. R. Henty, the secretary of the union, which help was most courteously and readily given, and through his assistance I went to the Westbury Girls' School, Barking. There was no preparation for my visit, I simply listened to the classes in the ordinary way (with the exception that one or two extra pieces were played for my benefit), though every facility for getting information was afforded me, both by the headmistress, Miss Coles, and the teacher of the classes, Miss Chignell.

The first class I heard was an advanced one, of some thirty girls, ranging in age from nine to fourteen, and a very bright, well-disciplined, intelligent little band they appeared. Here I may perhaps be allowed to leave the beaten track for a few moments to explain that one of the chief difficulties in a scheme of this kind is the fact that teaching is only possible in class form. This is not the most ideal method as compared with private lessons, but after various experiments the system that has been found to give the best results so far is the "Maidstone" system, which is now in general use. However, we must return to our young violinists, who are standing ready in their places. First all are made to tune carefully, and then an inspection is made by the mistress, and any faults in position are corrected. Then came some scales, rising to the third position, played with whole detached bowing as well as slurred, and finally the pieces. These were the March from "Tannhauser" (in parts), the Gavotte from "Mignon" (at my request), a pretty Suite Moderne by Ravelli, and a Minuet by Handel. The whole performance was a most creditable one to all concerned. The tone was not very powerful, but it must be remembered that the instruments used were not old Italian, and it made up for any smallness by laudable purity. The intonation, so difficult to attain in class teaching, reached a very high level, the more surprising be-

cause it was one of the hottest days of the year. The tricky bowing in the gavotte from "Mignon" was very neatly executed, but above all I was struck with the really splendid rhythm, and the intelligence displayed. Before each piece a few words of explanation as to the style of the piece and the nationality of the composer helped much in obtaining this result. Then I was asked if I would care to hear them read at sight, and in this respect the thoroughness of their training was again apparent, it being unnecessary to stop once.

I am not setting forth any argument that these children are prodigies of virtuosity. Nothing of the kind is demanded of them. They played simple pieces, and played them well; their work was thorough, with no trace of sloppiness or carelessness. Naturally there were little faults, but I criticised from my own standard, which is that I would rather hear a scale or the easiest piece played in tune and with intelligence than a pretentious attempt which could only have ludicrous results, and one of the most delightful features was the genuine pleasure they showed in their work, and their eagerness to answer any question put to them. They were very proud, too, of having gained the advanced challenge shield for their school in 1910. After this I heard a class of beginners, boys and girls, the eldest being about twelve, and the youngest eight. Members of the advanced class were told off to tune the violins, often refractory on account of the heat, but at last it was accomplished and the children stood at attention, while Miss Chignell explained in simple words the correct position of the violin and bow, and why the latter must be held at right angles to avoid scraping, and why the position of the fingers on the finger board was so important. Each child was then called upon to play the scale of G, and faults were kindly but firmly corrected. It was quite a study to watch the earnestness with which these little ones tackled their task. The whole fate of nations might have depended on their getting the scale in tune, and it is only when listening to these beginnings that one realizes the fund of patience, thoroughness, and love for the work on the part of the teacher that go to make the results which are a source of satisfaction to all concerned.—*The Strad*.

Violin Values Past and Present, at Home and Abroad

BY J. C. FREEMAN



PROF. FERNI, one of the leading teachers of violin playing in Italy and professor in the Royal Conservatory in Naples, told me last summer that when a boy his father, a fairly prosperous merchant in Turin, had paid 480 francs for his violin, a good new instrument, and had refused to pay 500 francs for a genuine J. B. Guadagnini, similar to one we had before us and which he valued at 18,000 francs. As Professor Ferni is a man about seventy, I presume the incident he related occurred about sixty years ago. Sixty years is not a very long time. It takes us back only to 1853, but in those days \$2,000 was a good price for a Stradivarius of good type, such as will fetch to-day, \$15,000.

In 1878 LeMessie, the most perfectly preserved violin by Stradivarius extant, was exhibited at the South Kensington Museum by J. B. Vuillaume, its owner, and was appraised at £700. In 1912 it is valued at £5,000. In the early part of the last century, say about 1820-30, or during Lupot's last years, his and other well known French makes commanded higher prices than most Italian masters and in Germany and England Stainer violins were preferred to any other because the shrill quality of the high modeled violin was preferred to the mellow tones of the flatter modeled Italian makes.

At that time there was little difference in the price of new violins by contemporary makers and the old Italian, excluding a few of the more famous names.

When violin virtuosos began to concertize over Europe then the public began to hear the differences in violins.

Paganini's influence was enormous. His playing was a revelation and naturally, the instruments he used attracted much notice. After him came others, using violins by Italian makers, so that the public soon became convinced of their superiority and with that widely spread conviction, the demand rapidly increased and values advanced accordingly.

Miranda in Shakespeare's *Tempest* was satisfied that all men had long grey beards and looked like her father because she had never seen any other man than he. As soon as the Prince appeared, all was changed. So with the violins by the old masters. As soon as the public heard them, it was no longer satisfied with what it had been using.

In the early days there were very few good violins brought to America. In New England, the violin was presumed to be closely related to the devil and the violin and its music was frowned upon by all good people. This sentiment existed in rural districts until comparatively recent years, and I suppose is not yet entirely extinct.

We knew nothing about fine violins until Ole Bull, Vieuxtemps, Wienawski and Wilhelmj began concertizing. Then was awakened that keen love of the violin and its music which has become, one might say, a national characteristic.

The potency of the artistic influence is felt by every dealer in old violins after every concert season. Immediately there is evidenced a desire for better instruments as the direct result of a masterpiece in the hands of a master.

As the number of teachers increased the educational value of good instruments was preached—and this was another potent influence in the creation of the demand for better instruments. Another influence, one of the greatest, no doubt, was the influx of Europeans to our shores, which reached enormous proportions in the early seventies. These music-loving people brought with them a love and appreciation for violin music which quickly made itself felt.

Within scarcely more than a decade, without any governmental assistance as in Europe, have been established on the firm foundation of public confidence and esteem, five great symphony orchestras, Chicago, Minneapolis, St. Paul, St. Louis and Cincinnati, and beside these, many other good though smaller organizations, all with the

very highest artistic ideals and aspirations.

Good music created a demand for good violins upon which the player could express himself better than was possible on the cheap modern instruments of the day.

As a result of this development, thousands of old violins have been imported during the past two decades. Lyon & Healy of Chicago alone must be credited with a goodly proportion, especially of the higher grades. Owing to their faith in the future of the violin and its music in the United States, violin enthusiasts for years have had the advantage of a collection of instruments and facilities for artistic repairing second to none in Europe or America.

The fine violin business of the country has centered chiefly in Chicago and New York, also Boston.

There are in each of these cities, houses who have sought to uphold the best traditions of the guild, by presenting the best class of violins in their power to their customers. In Chicago, there are, in addition to the house previously named, Ferron, Hornstainer and Wagner; in New York there are Frederich, Gemünder, Flechter, Knopf, Markert, Tetgen and in Boston, Gould, Howe, Wuman and Ettinger. These and others have at times shown beautiful specimens. Unlike European houses, they have labored under the almost insurmountable obstacle of a 45% tax on old violins imposed by a just, enlightened, liberal and beneficent governmental policy which very recently received the severest jolt that ever a party received. However, things have now changed and a better era dawns!

In September, 1910, Lyon & Healy, through their attorneys, obtained from the treasury department at Washington, a favorable decision to their contention that under paragraph 717, old violins, over one hundred years old, being works of art, and of educational value, were entitled to free entry into this country.

Dating from that decision the United States became a world power in the violin world. Up to that time, compared with European standards, fictitious values prevailed here. The duty of 45% made the importation of the finer things well nigh impossible, except by wealthy amateurs. The people were the sufferers and the government the beneficiaries by the tax.

All this has now been changed and it is to be hoped that the new tariff bill will not alter in any way a provision which means so much to the musical development of the country.

It is fortunate for the peace of mind of owners of fine violins bought in years gone by, that the world-wide increase in values more than offsets the comparatively high price which formerly prevailed owing to our governmental tax.

For example, a thousand dollar violin say ten years ago, which for argument's sake we will call a fine Gagliano, probably then sold in Europe for six or seven hundred



Mr. J. C. Freeman.

dollars. Today the same violin will fetch not less than fifteen hundred dollars.

Taste differs in different countries about violins as about other things. Some makes are eagerly sought in one country and not in its neighbor.

Vuillaume violins sell much more readily in Europe particularly in France and England than here. The violins of Antonio Rocca of Turin are in great demand abroad and but little appreciated here.

German violins are not much wanted in

France, but are eagerly sought here. In Italy only Italian violins are wanted and in Northern Italy such makes as Odoardi, Deconet and other little known makes are eagerly sought. Italy has very few really fine violins left. She is content with those which have been left her, but her treasures have nearly all been taken away from her.

The Germans don't care particularly for Lupot's, Vuillaume's or the old French makes, but they pay simply fabulous prices for fine Italian makes.

England is very Catholic in her taste. She likes her own very well and is about the only one who does. She is rich in the possession of goodly numbers of all schools and owns more celebrated violins than any other country.

The prices which are paid in Europe for really fine instruments fairly takes our breath.

There, violin playing is regarded as a part of culture. Here it was formerly thought to be "funny" if a business man happened to be fond of his violin. There are many men today in business and professional life who seldom pass a day without playing more or less. Quartet playing is no doubt the greatest enjoyment of the violinist. I know of no fellowship any sweeter than that of four old cronies, friends of mine living in Germany, who have "done" their Haydn and Mozart every Sunday afternoon for I don't know how many years. No motoring, yachting or other sports for them. Given their beloved fiddles, their pipes and their steins—windows open, sleeves rolled up, "Ein, zwei, drei," and the outer world for hours is as if it never existed.

The influence of a much larger number of amateur players in leading European countries, than we possess, is one which makes for a better market there than we shall know here for years to come.

Present prices are considered high. I remember twenty years ago we thought values then had reached as high as they would ever go. In the early seventies, when R. D. Hawley paid John Waters of Brooklyn \$3,500 for the King Joseph, it was considered a top notch price, one which bore every mark of extravagance, yet thirty years after, it sold for \$12,000, and today would no doubt fetch a higher figure.

In view of the past, it is certainly unsafe to predict that thirty years hence, present day prices will not seem small.

Dealers demand about the same prices in Europe as in America, for violins of the same quality. As before stated, violins of much higher price are sold there than here, simply because it is possible there and not yet so here. Instruments such as are used by the average good violinist, by the average teachers and public, are valued about the same here as there.

Climate plays a very important role with violins, which are very susceptible to heat and cold and particularly to the amount of moisture in the air.

In northern Europe they have a great deal of moisture. It has been told in Brussels that it rains there some three hundred days in the year.

In such an atmosphere an old violin sounds far more beautifully than where there is a lack of moisture. Consequently there is often keen disappointment in store to the violinist who, after purchasing the instrument of his choice in Europe, where it sounds so very rich and mellow, brings it here only to find that it loses all its richness and becomes harsh and dry instead. European artists concertizing in this country usually suffer from this trouble. I have known cases where a violincello having not a single wolf tone in Europe, developed several inside of a month after arrival here.

For this reason, more wood in top and back is necessary here than abroad and the attention of a skillful repairer is required to readjust the instrument with new bass-bar of just the right strength and elasticity to meet the new conditions. In many instances it is impossible to do anything to remedy the condition.

I can speak from sad experience, for notwithstanding all the precaution I always take to select for our collection, only such instruments as can stand our American climate, I have often been keenly disappointed when I least expected. I recall instances where it has required constant study and experimenting for one and often two years and more, before perfect adjustment was secured and I became satisfied that the instrument was giving in tone all it was capable of.

Violin Cripples

BY LEO C. BRYANT



PRESUME that every violin teacher has had, at some time, a pupil who was either mentally deficient, musically speaking, or physically unable to cope with the difficulties of the instrument.

Reliable teachers usually refuse to accept such pupils, or advise them to discontinue, because they know full well that the possibility of making a success with them is very remote.

This attitude on the part of the teacher seems justifiable; yet if applied to other deficiencies by our educators, would serve to stifle the hope which exists in these souls for a betterment of their condition.

Take, for instance, a boy who conceives the idea that he would like to learn to play the violin. He purchases an instrument and seeks out a teacher. After a few lessons the teacher discovers that he is unable to distinguish the pitch of tones and concludes therefore that the boy has no chance of learning.

The boy, however, still has the intense desire to play and the question arises, what shall be done with him?

The answer will be a ready one, let him learn some other instrument or none at all. This disposes of the matter very nicely to the satisfaction of the teacher but how about the pupil?

To tell him that he has no sense of music would be to crush an intense desire which ought to be encouraged. He lacks much; but personally, I believe he should be given every consideration, even more than his fortunate brother.

I have in mind a pupil, who came under my direction, who was unable to play in tune at all. His previous instructor, a well-schooled musician, advised him to discontinue because he thought he could never learn. For several months he worked faithfully with me and succeeded finally in playing a few simple melodies in fairly good tune, but was never sure, often playing very sharp. I began investigating the cause and discovered that his knowledge of music consisted principally of a few popular songs

of the day. He had received no instruction in the essential rudiments of music and could not distinguish any chords except the ones with which he had become familiar.

We began studying the intervals and common chords, first writing them out and then playing them on the piano. Later I gave them to him in simple form on the violin and selected little pieces in similar keys. In a surprisingly short time he began to improve and in less than nine months was able to play correctly in tune as high as the fifth position.

It may be argued that he possessed an undeveloped ear but nevertheless he failed to progress under the old regime and with a recognized teacher who has many fine pupils.

Another case, which came under my charge, was a man about twenty-eight years old. He studied with a well-known teacher for over a year and when he came to me was unable to play in tune or draw anything like a straight bow.

Profiting by my previous experience, I immediately began searching out his difficulties and found that stiffness in the shoulders was the primary cause. After getting the muscles loosened he made good progress yet still failed to draw the bow properly.

This was caused by his neglect to bend the wrist properly, especially at the beginning of the up-stroke. No attention had been paid to this detail by his previous instructor, and he had been working at cross purposes for over a year.

After explaining and showing him the positions and movements, he had little difficulty in overcoming the fault and has improved his tone wonderfully in a very short time.

No doubt there are many hopeless cases. But I believe that many teachers fail to realize the necessity of proper preparation, both theoretically and physically, and often make a failure when it should be success.

In no other branch of the art does such

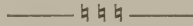
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inefficient instruction exist. Pianists give many physical exercises and under some "systems" several months of physical preparation is always given.

To be successful with violin pupils, deficient or otherwise, the teacher must give

close attention to every detail; develop the pupil musically as well as technically.

When this is recognized and utilized in the regular routine of teaching, we will have fewer disappointments and better violinists.



MY LADY VIOLIN

KATHLEEN L. GREIG in *Pearson's Magazine*

I know a witch; small, frail and brown is
 she,
 With slender throat and form of curious
 grace.
I see her standing in the haunted gloom,
 Vague phantom voices lure me to the
 place.

She draws me to her with a mystic charm,
 With dream-dim eyes I lean upon her
 breast;
And then she sings to me—soft, strange,
 sweet melodies
 Caressing all my unrest into rest.

And I remember all that I have missed,
 But am content: I will no longer seek.
And lo! a golden dawn creeps through my
 heart,
 For she has taught my voiceless soul to
 speak.

The Place of Music in the Education of Young People

BY M. MONTAGUE NATHAN



OR some little time past education-
alists have been insisting upon the
importance of music as a subject in
the curriculum of children's educa-
tion.

By this has not been meant the learning
to play the piano or the violin, but the ac-
quirement of a proper understanding of
music, the cultivation of the ear and of
rhythmic feeling.

It has long been recognized by school
authorities that the inculcation of musical ap-
preciation in children results in engender-
ing refinement and self-discipline, an order-
liness of mind which is the outcome of the
act of putting proper things into proper
shape and in their proper places in the
mind.

The influence of music on the young,
wherever it has been brought to bear, has
invariably shown such beneficent results
that it is not surprising to hear the opin-
ion expressed by a prominent official of the
Board of Education, namely, that during
the twentieth century music would be the
most important educational subject in Eng-
land.

The head master of Eton in a recent ar-
ticle published in *The Daily Telegraph*
takes for granted as an accepted theory that
music is a very important educational subject.
Discussing the subject of England's reputa-
tion as an unmusical country, he points out
that no one is entitled to be called "mus-
ical" until he is able to show an under-
standing and an intelligent appreciation of
the *structure* of music. He points out that
people would be ashamed to confess indif-
ference to the beauty of famous pictures
or sculpture or architectural monuments,
and "ordinary folk," says Dr. Lyttleton,
"are expected to go to the Academy and not
to betray a distaste for Westminster Abbey.
At an evening party in Belgravia, or Leeds,
or Chipping Norton, anyone would be
thought disagreeably odd if he said bluntly
that he had never seen and never wished to
see the Sistine Madonna because he was

sure it would not appeal to him. But, if
the same person said he was not going to
hear the Ninth Symphony because he was
'not musical,' no one would be in the least
surprised."

Dr. Lyttleton proceeds to explain the
cause of this anomaly by drawing attention
to the fact that people who profess to con-
sider themselves unmusical only do so in
ignorance of the truth that with a compara-
tively small amount of training in youth
any of those persons who imagines he has
"no ear" could easily have cultivated quite
a sensitive organ. "Experiment," he says,
"has shown that a child of seven supposed
to be 'tone-deaf,' that is, unable to distin-
guish any two notes, can be trained in two
years, at the rate of an hour a day, to sing at
sight quite correctly a new tune from a
blackboard." How many of those who *do*
call themselves musical could do the same?

As to the present indifference to the
necessity for a real understanding of music,
this is what the American critic Krehbiel
has to say:

"The capacity properly to listen to music
is better proof of musical talent than skill
to play upon an instrument or ability to
sing acceptably. It makes more for that
gentleness and refinement of emotion,
thought and action, which, in the highest
sense of the term, it is the province of mu-
sic to promote. And it is a much rarer ac-
complishment. I cannot conceive anything
more pitiful than the spectacle of men and
women perched on a fair observation point
exclaiming rapturously at the loveliness of
mead and valley . . . and then learning
from their exclamations that, as a matter
of fact, they are unable to distinguish be-
tween rocks and tree, field and forest, earth
and sky . . . yet the spectacle of such
a party on the top of Rigi is no more piti-
ful and anomalous than that presented by
the majority of the hearers in our concert
rooms."

Mr. W. J. Henderson, another well-
known musical critic, characterizes music

in the popular regard hitherto "as a sort of Cinderella of the arts . . . generally treated as of no serious importance in the presence of her favored sisters, painting and poetry. No one presumed to pronounce an opinion on the merit of a picture or a statue who had not at least learned the difference between a pen and ink drawing and a water color, and few persons would have ventured to write down Shakespeare an ass before having acquired a sufficient knowledge of poetry to tell a sonnet from a five-act tragedy. But it was deemed altogether fitting and indeed intellectually satisfying that Beethoven should be smugly patted on the back, Brahms viewed with lifted brows, and Wagner convicted of lunacy by persons who could not, while in the concert-room, detect a fantasia masquerading as an overture, or a suite disguised as a symphony."

Mr. Stewart Macpherson, who has devoted most of his career to the promotion of a general musical appreciation, says: "People who will hesitate before giving their opinion on a great poem or even a great picture seem to have no such becoming modesty in the presence of the divine art, but rushing in 'where angels fear to tread,' will, in the airiest manner, pass judgment upon the work of the musician without for a moment considering whether he possesses the requisite qualifications for doing so."

The inferences to be drawn from all this are, firstly, that parents have in the past been unintelligent in not demanding from their children who have been "taught music" (i. e., to play a few pieces tolerably well when called upon to do so in the drawing-room) some real proof of a proper musical understanding. Surely no parent who, accompanying his child to a cricket match,

having heard the child say that he had enjoyed it, would remain satisfied on discovering that the child had perceived no difference between the bowler and the wicket-keeper and was ignorant as to the meaning of the terms "over" and "run."

Secondly, that to be musical it is not necessary to be able to play the piano or the violin or even to sing. That can only be attained by those who have suitable fingers or voices. But, if your child can *understand* music and if his or her ear is trained—a very small labor, too, is thereby involved—it is very much more important (and very much more has been achieved by it) than the ability to play the usual stock show pieces before a drawing-room audience.

The ability to play has hitherto been regarded merely in the light of a lady-like accomplishment, often as an accomplishment likely to enhance the prospects of the young lady. That is why one so often hears of ladies who "give up" music once they are married. Did anyone ever hear of a sane person giving up literature after marriage, or the drama, i. e., reading or play-going?

Fortunately, we are now arriving at sanity in the matter. So it is then that not only are girls being taught to love music through appreciating it, but owing to the efforts of music masters in public schools, boys are being initiated into an intelligent appreciation of the art, with the result that in after life the public-school boy is already regarding the meeting to play or listen to music with his former school friends as a bond of union stronger than any mere dinner-giving or even than the reunion at the annual cricket match at Lords.



Life is just what you make it. It is no mystery save to the aimless, no task save to the faint hearted, no hardship save to the indolent, no suffering save to the sinful. The weak-knees, sleepy-heads, self-seekers and sense-gratifiers alone shout, "Luck." Wise is he who recognizes as his day star a stout heart, a clean mind, an earnest purpose and substantial habits.—Harry F. Porter.

MUSICAL "DAFFYDILS"

By THOMAS V. PURCELL

1. What would Ye saye, if you saw "Ovide Musin?" (About old times in Europe.)
2. If an "Ole Bull" entered a concert hall, would "Axel Skovgaard" his \$13,000 Strad?
3. If Maude Powell walked past her destination, would "H. Godfrey Turner"?
4. If the City and Telephone directory "Listeman," what would "Zymbalist"?
5. If "Emma Wendt" fishing and "Gertrude Consuelo Bates" her hook with minnows, do you think the "Fishel" Bite?
6. If "Mme. Gisela Weber" were his pupil, would "Albert Leo Preiser"?
7. If "Max Gottschalk" from the "Olk" of an egg, "Weidig" for "Diamonds" in the "Eis"?
8. If "Frederick Stock" was selling at par, and par was only \$1.00 a share, would you call "Parlow"?
9. (For Lyon & Healy's Violin Dept.) If "John Dubbs" around the old violin counter any more he'll be "Kroeplin" the trade so badly that a "Freeman" won't come near the place, unless he has a "Repp"utation as a "Skinner."
10. If the American Violin School cancelled a lot of concert engagement, could "Mark and Josef Vilim"?
11. If sentimental music makes "Professor Sevcik," would it make "Maude Powell"?
12. Can "Thomas Purcell" Mrs. Jones a violin? Sure, if "Rudolph Wurlitzer" buy it.
13. If a boxing match is called a mill, and he couldn't play violin any more, how much of a success could "Francis Macmillen"?
14. If Lessons from "Yesaye" cost \$25.00 an "Auer," how much is a lesson from "Mabel Woodworth"?
15. If "Sarasat(e)" in the only available chair, where would "Hans Sitt"?
16. If "Alexander Lehman" and "Ludwig Wrangell" or get disorderly at the next concention, who would "Kubelik"?

A Strad from the Vatican



WE hear much of collections of violins, and even of collections of violas, bows, pegs, scrolls and bridges; but our attention was called on a recent trip to New York to an unusual collection, a collection of cellos. It may be that the size of this instrument de-

prits fled. On opening the casket for identification a cello was disclosed which—well, was not the old Cremona that it purported to be. And its sale brought enough to cover the coroner's fee and for digging the grave.

The cello is surely a popular instrument. In fact, it seems that the supply of these instruments can scarcely keep pace with the growing demand. The great makers of the past did not make a great number of cellos. The makes of Stradivarius there seems to be little trouble in identifying; but Guarnerius del Jesu did not follow the same model in his cellos that he did in his violins, and there is much discrepancy in the opinions of experts as to the cellos to be credited to his workmanship.

Stradivarius made quite a few cellos, which in points of varnish, model and finish, can be recognized by those familiar with his violins. The Stradivarius cello known as the "Vatican" was ordered by the Pope for use in the services of the Sistine Chapel. It seems strange to us, accustomed as we are to pipe organ church music, to think that the larger sized stringed instruments were used to help in church services long before the violin came into favor. But the depth and sonority of these instruments made a fine bass background for choral work. This practice was not only common to the church of some centuries ago, but also to the churches of America some fifty years ago, when the double-bass was in demand and the violin in disrepute. Organs were almost unknown. Here again history repeated itself.

The Pope, wishing to make more important and impressive the music of the service, ordered the best known maker of the time to make for him a cello to be used with the new chorals in the Vatican. And Stradivarius rose to the occasion. We suppose this cello was used at the Vatican until the improvements in the organ made it useless. At any rate, Tarisio found this cello discarded, and brought it, together with that great number of priceless violins, to Paris in 1790, where he sold it to one of the high officials in the Empire of Napo-



Victor S. Flechter

ters many from making a collection of them, for we assure you, such a collection requires space; if this same reason of unusual size explains why we do not hear of the thefts of cellos that we do of violins, there is some advantage in size. The only case of a planned theft of a cello that the writer remembers was in a coffin box. And the innocent coroner at the end of the line, new to the office, in his over anxiety to help and notify friends of the deceased, pressed so many questions that the cul-

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leon; who in turn sold it, when times changed, to a successor of Vuillaume.

About 1840-1844 it was bought by one of the Lorillards in Paris, in which family it was held until 1880. Between that time and 1885, the last survivor of the family having died, an administrator went to Paris to settle the estate. Among the old papers he found the receipted bill for the purchase of this cello, and through that clue, the cello was found in a storage warehouse, where it had been many years, forgotten. Mr. Flechter's attention was called to the

instrument, and after these many years, when the estate had to be settled, it came into his possession, about six months ago.

The cello is full-sized, and with the usual Strad ruby colored varnish, and is in perfect condition. The mural paintings, by the master mural decorator, Verni Martin, are in a wonderful state of preservation, as can be seen from the photograph taken about a month ago. The wreath design outlines both sides of the cello. The place of honor on the back is given to the papal

(Continued on page 38.)



The "Vatican" Stradivarius 'Cello.

The Violoncello's Last Engagement

BY H. B. WILLIAMS



HE glories of the evening's opera have faded, the electric lights in the rear are dimming into nothingness as the orchestra players go through the last few measures of the repeated finale. It is the last night of a short and successful season which is dying with the dying year. Sorrowfully, gloomily every member from the big drum down to the piccolo are playing the last strains. The bassoon has a tear drop twinkling on his left eye-lash and lets it hang there, unsuspecting of the fact that all the while it glistens visibly in a tiny ray from the foot lights. Even the leading violin feels out of sorts.

As for the violoncello, that hoary-headed veteran of a thousand operas, surely this particular failure grieves him but little. Why should it? Whilst he can twine his long left arm around that old violoncello's neck as if it lived and loved him: when he can bend his gray head to its strings and hear the sweet pathos of their tones; when he can pass his long thin fingers fondly over them to draw forth rich, soothing, swelling, falling, beautiful melody? Why should there be a quivering lip and a twinkling eyelash when the last chord comes?

The chord is struck and over. Out of the orchestra and already on his way home is the first fiddle, the cornet has brought up the rear with a cadenza *morando*; the big drum has closed his last roll, and the complete orchestra have packed up their instruments and disappeared with the exception of the bassoon and 'cello, who remain alone with the dying lights.

"Dick," said the bassoon, quietly.

Poor old white-faced violoncello never heeded. The left arm in its rusty sleeve still surrounded the instrument's neck in that loving way and the old gray head bent down over the strings with the eyes closed.

"Poor old fellow," observed the bassoon pityingly, as he turned up his coat collar and picked up his instrument case. "His playing days are over, and still he keeps on playing."

"Dick, Dick!" he repeated, tapping the old violoncello good naturedly on the shoulder. The old man awoke to the silence.

"Hello Paul! What—all gone? I thought"—he looked around him in disappointed inquiry, and spoke in a tone of sadness, "I thought we were to take that last repeat again. How deaf I'm getting. I guess this will be my last engagement Paul. I'll never get another for I've outlived my usefulness." The rusty black coat heaved with a sigh as its wearer rose and shut his music.

"All gone but you, Paul?" he said sorrowfully. "Well I won't deny I thought they might have wished me 'Good-night' or 'Good-bye,' seeing it's the last night, but I won't grumble. An old fellow who's as deaf as a post and has nobody to mind him, has no place in an orchestra."

"Now come, Dick, old man," expostulated the bassoon, "don't speak like that. You know there's one man here that is your friend and if you don't get another job soon, you call on Paul. There's a bed for you at my house any time you want to come and the same luck I have will be yours."

"You're a good-hearted fellow, Paul," returned the 'cello gratefully, as his down-cast expression gave place to a genial smile. "A useless, worn-out blessing like mine isn't much to give anybody, but such as it is, you have it from my heart, Paul Troop."

They shook hands; the bassoon stepped through the stage door into the alley and his companion, bearing his unwieldy violoncello, followed him.

"Good night, Dick; and don't be down-hearted. Your next engagement will perhaps be a better one than this."

"Good night, Paul, and, God bless you."

Again they shook hands; then the bassoon whistled off into the street and the violoncello turned to face the wind the other way. He buttoned up his rusty coat close to keep out the falling snow, while he hugged his big fiddle tight against his body, and setting his eyes straight before him,

dragged his trembling knees in the direction they pointed. Up one street, down another, until he came to a dark side street lined with boarding houses, he trudged through the white, new-fallen snow.

He could not keep his mind from the dreary blank of the future that lay before him. He knew that good-natured Paul Troop's words about his next engagement were words of encouragement only: that there was little chance of him and his loved instrument being before the foot-lights again.

He reached his humble lodging, admitted himself with his latch key and climbed the creaking stairs to his room. As he lighted his lamp in the cold, desolate room, he felt an unaccountable weakness. The old man sat down and bent his gray head upon the table. His face was drawn when he lifted it.

He drew his 'cello closer to him and hugged it as he might a favorite child. Then he bent his head once more upon the little table and his bow slipped to the floor from the numb fingers which clasped it.

His lamp burned dim and low from lack of oil and outside the white snow gathered higher and higher on the window panes. When the blanched face was again up-turned the eyes were moist.

"So we've come to it, at last, old fiddle," the old man moaned in apostrophe of his loved violoncello, as he stooped to pick up the bow. "We're old now, both of us; we're no use now. You're crooked and patched, and your master's deaf and there's little room in the world for such a pair. We're ready for our last engagement."

A tear dropped upon the fingerboard and the old man wiped it carefully off with his sleeve.

"Yes, old friend," he continued, gazing affectionately at his old companion of wood and strings, "we've been friends for long, but we're coming to our last engagement."

Whilst the snow flakes fell thicker and thicker against the window, softly the old man drew his bow across the strings in a half-unconscious way, bending down his head to the instrument just as he always did. Though his ears were deaf to all else, they never failed to drink in the tones which sprang from those vibrating strings.

Slowly, weirdly, pathetically, the music rose and fell in gentle ripples around the room, so hushed and low that it awakened no echoes in the silent house. Only in that poor chamber would it wander; only around that poor old couple, instrument and player, would its sweet melody float. As he played the old man's eyes gently closed and from his face the lines of settled despair gradually cleared away, till only a happy smile was left beaming around wrinkles.

The player's thoughts were far away: to him, the cold room and the snowy window were become as naught. Back in a little garden of fifty years ago, scented by carnations and roses, with dark velvet pansies clustering the little plot at his feet, he was listening again to that same old tune as he heard it first, when the wife, long dead, sang the words, and he played the air upon his long-loved 'cello.' He could hear her voice and smell the roses' perfume. From his closed eyes, down the white cheeks, tears dropped, warm and fast upon the strings of the violoncello. He heeded them not, his thoughts were far away.

So the melody rose and fell and the snow gathered thicker and thicker upon the window panes, until the flickering lamp finally went out. Yet the arm in the rutsy sleeve did not weary in its slow regular motion; the cold fingers still pressed the strings; the player did not awake to the darkness of the room.

"We're old now," he murmured; "they don't want us any longer."

His eyes were still shut; but the strains waxed slower and slower till they died altogether. The bow slipped from the old man's fingers; the gray head sank upon the table; the 'cello rested soundless against the breast of the rusty black coat.

* * *

When the morning came and bright sun-rays struggled through the snow-blocked window panes, they shone upon a small table, a square white bed, a fireless stove and a patched violoncello. But the bow had fallen upon the floor, and the player's nerveless fingers hung white and stiffened upon the strings.

Old violoncello had gone to his last engagement.

A Suggestion to Students

BY LOUIS J. BOSTELMANN



IF STUDENTS knew *how* to study, years of useless practice would be saved. *Practice* is not merely countless repetitions: It should mean study—thinking—using the brain in a supreme effort to express a thought better and better. It requires absolute *concentration*. Therefore, focus the mind with all its power on what you wish to express—think of *what* you want to do and do it.

1. Keep in mind what you have been taught, after being told once.

2. Try to avoid all careless and thoughtless mistakes. There is but one principal cause for them, i. e., thoughtlessness. Ignorance causes some mistakes, but failure to think of *what* you know causes most of them.

3. Learn to criticise yourself even more than your teacher does.

4. Be as painstaking in your practice as you are in your lesson, for your practice reflects in your playing.

5. Never shirk the difficult passages. Take delight in conquering them. Practice

them slowly and rhythmically, increasing the tempo by degrees.

6. Always maintain a correct, comfortable position and breathe naturally. The muscles should always be relaxed and free from strained effort.

7. Seek the correct rhythm of everything that you play by observing the strong and weak pulses, mentally humming and swinging it with the hand or finger.

8. Always study systematically. Have a system of practice and follow it. Never waste a moment of your practice periods.

9. Master the scales in various rhythms and tempos, and practice them with precision. The metronome is a great aid in acquiring exactness and perfect control of technic.

10. Aim for the highest—*determine* you *will* succeed—be patient, and *never* give up. Art is long and must grow slowly from a small beginning. Be happy in doing your best—but always try to do better, and remember it is only the *thoughtful* "Practice Makes Perfect."

A Strad From the Vatican

(Continued from page 35.)

seal, perfect in every detail, surmounted by the pope's mitre. The dolphins and the angels are characteristic of the paintings of that time.

The place of honor on the top is given to the papal crown, and the painting of the angels, one with the old Greek harp, the other the tambourine, adds to the beautiful outline of the cello.

There are some five or six authenticated Stradivarius cellos in this country; they are owned by Franz Listemann, William Diestel, Henry Phipps; one belongs to the Havemeyer estate, and one formerly be-

longing to Fritz Giese of Boston, present owner unknown.

We spoke of a collection of cellos, but have given our space to the description of but one. Other cellos in this same violin shop are a John Lupot, a Guadagnini, Gagliano, two French cellos, the work of John Bernadel; a Castanariri, and English cello which belonged to George IV, used by his capella, Barack Norman, and a Jacobus Stainer, a Guarnerius del Jesu, Felius Andreas Guarnerius, a Bergonzi, an Andreas Amati, a Ruggeri, a Petrus Guarnerius, a Gasparo da-Salo, a John Baptiste Vuillaume.

Is Every Violinist a Judge of Violin Tone?

BY AUGUST M. GEMUNDER



IN ASKING this question, I guarantee that two-thirds of our violinists, amateur and professional, will answer in the affirmative.

Practically all violinists have a shadowy, intangible "ideal" of violin tone, and he or she, without acquiring this "ideal" by any course of study or thorough knowledge of tone, will set up this ideal and fight for it to the last ditch regardless of how many better-informed persons may take issue therewith.

To prove that the average violinist has not, and cannot, have a very vast fund of tone knowledge is readily proved.

Let us assume that the Stradivarius or Guarnerius best instruments represent the ultimate ideal. Then let us inquire how many of our violinists have ever heard or played on one of these violins.

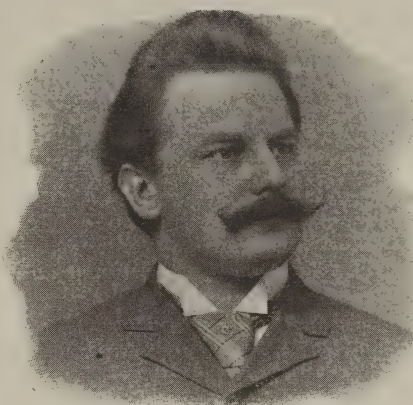
It is certain that not one in a thousand ever handled a fine Stradivarius and, if we assume the Stradivarius to represent the "ideal" and we know that a big majority of our self-appointed judges—average players—have no intimate knowledge of this "ideal," how then can we believe that the average violinist is, or can be, a judge of true violin tone?

Or let us assume that some master modern makers really produce violins the equal in tone of a Stradivarius—then let us inquire how many average players have had the privilege of hearing or trying the best productions of modern masters, and know *how to play them*.

Again we must conclude that the bulk of the evidence is against the probability of the average violinist being a judge of the finer tone qualities of a violin, for the average player may have only a very limited knowledge of modern makers and their work.

But, to my mind, the greatest reason that can be presented to prove that the average violinist is not a judge of violin tone, isn't the fact that he hasn't a Stradivarius to examine and base his valuations on. It is this:

The average violinist purchases a violin



Mr. August M. Gemunder

which happens to *strike his fancy*, and thereafter the tone of *that violin* will be "*his ideal*." If it is a loud-toned instrument, then he'll be found in the ranks of those who belittle all instruments whose tone-quality doesn't border on the loud; and if it happens to be a smooth-toned instrument which he first likes, one that is pleasing to his ear but which really has no *real tonal color*, he will thereafter find fault with all instruments that do not sound similar to his own instrument.

And the average violinist sticks to his mode of judging tone—sticks to the fallacious method of judging all violins by "his own," regardless of the fact that he often tries a \$300 or \$500 instrument and has the temerity to think it not so good as his own, which is probably not worth \$100.

The difference in price, it might be assumed, would stir the average violinist into wondering if, after all, his tone taste were not at fault. But, for some reason, matters are at a standstill in this respect.

I believe that if the average player would devote more time to become a judge of violin tone, and basic principles of tone production by *proper bowing and fingering*, the

art of violin playing would go forward by leaps and bounds.

It is peculiar, but it is nevertheless a fact, that few violinists know how to draw out the *natural tone* of a violin *at first*. To prove this, let five players play the same piece on the same instrument, one after the other, and compare the tone each draws forth in *his own way*. The difference will surprise anyone who has never made this test.

Each violinist plays a violin and tests a violin after a method all his own. And each sets "his own" method up as a world standard.

One may have played for years on an instrument not properly adjusted, strings too far from the finger-board, a misplaced post, a heavy bow or strings too heavy for his instrument. These and countless other little differences all tend to make the individual acquire certain methods of tone production, best adapted to bring out the tone beauty of some "one" instrument.

But—this technical equipment does not give the average violinist the right to consider himself a judge, to give his opinion on the playing or tonal qualities of *violins in general*.

In a general way, I should say that this very fact—this intimate knowledge of some "one" violin—really debars the average violinist as a judge.

A man invariably likes his friends better than strangers. But does that prove his friends are better than the strangers? No—but it proves the man finds more to admire in those he does know than in those he does not know. And that's all it does prove.

And to get a fair appraisal of the qualities of strangers, or strange violins, we must either acquire an intimate knowledge of the strange men or violins—or go to those who have this intimate knowledge. It is unfair to judge others by ourselves, or judge other violins by our own.

In the past thirty years or more, I have personally met most of the famous artists, and adjusted many of their violins, and I cannot recall one who used heavy strings or a stiff bow. They keep their violins adjusted properly, and heavy strings or stiff bows are not necessary.

Pablo de Sarasate, the late great Span-

ish virtuoso, and Jan Kubelik, the great Bohemian virtuoso, adjust their violins very similarly, and what wonderful tones they draw forth.

Some years ago Kubelik sent me his Strad for repairs. In comparing its tone with that of other fine instruments, it did, in my opinion and in the opinion of several professional soloists who had the privilege of hearing and trying it, seem to lack volume of tone when played in my studio.

But! When Jan Kubelik appeared in the New York Hippodrome with that violin it filled the great edifice to its full! Even those in the top row of the gallery could hear every note and harmonic note plainly. And when it is remembered that the Hippodrome seats eleven thousand people and provides standing room for half as many more, it must be admitted that Kubelik and Kubelik's Strad are a wonderful combination.

My humble advice in this connection to the average violinist is: When testing, or even casually passing judgment on a violin reputed to be a fine one, remember that your impressions and ideas are limited to a knowledge of the two, three or four instruments you may have owned and played in your time. And in all probability—unless you are one of the few who have a competent maker adjust your instrument every little while—your conclusions will be based on a knowledge of several faultily adjusted instruments.

For the man with a touch like the proverbial mule-kick can never be satisfied if he is sent an extremely sensitive instrument that would respond to the caresses of a bow and revolt at shocks from a bow. And if the man is accustomed to "hard" playing the instrument must be adjusted for that purpose; while if he or she is a "light" player, I adjust the instrument for response to light playing. Adjustment alone fits the violin to get an "O K" from the two extreme classes of players. And by adjustment I mean the distance of strings from finger-board, position of post, height of bridge, sizes of strings and various other little adjustments.

Play your own instrument and no other, let no other play your instrument! That should be a "first principle" of every violin owner.

What Constitutes a Professional?

THAT sundry people have been exercised on the subject is evident from the following reply, borrowed (without apologies) from the correspondence columns of a contemporary:

"A professional violinist is one who takes fees for his services—if he can get them. Unfortunately, no other qualifications are necessary."

On the whole, nowadays, the majority of people insist upon "other qualifications" in the shape of authentic and visible diplomas or testimonials before they part with their money, but there is a degree of truth in the paragraph that pricks us to comment. And our comment is mainly directed towards the five words succeeding the dash—"if he can get them!"

That is the crux of the matter. Diplomas, to-day, are as plentiful as blackberries—are not. Qualifications have never been higher, nor more in evidence. But what about the fees? How many unknown but aspiring players have to pay to be heard, sometimes on tour with a "star" who is safe to draw; sometimes through recitals at which the takings do not quarter cover their expenses? And those who cannot pay to be heard must give their services free, which amounts almost to the same thing. Now, nobody would object to this once in a way, particularly at the start of a career; it is the prolongation of obligations that is unfair. And it is so easy to slip into it, and so difficult to slip out.

The rector or the priest comes round and asks you, very nicely, to help "in a friendly way" at some big annual parochial show; and you agree cheerfully. But when you have played at it, you find the favor has extended itself almost automatically to the Choir Fund Concert, and the local Choral Society's Concert, and the Football League Concert, and the Poor-of-the-City's Concert—all of them annuals—and when you come to get up something for your own benefit, the general public says: "What? tickets for So-and-so's concert! No thanks. We have heard him (or her) *so often*, you know, this winter."

There you are! And to add to the misun-

derstanding, the secretaries, etc., of the various societies you have played for gratis, expect to be presented with tickets for your own show; but, to pay for them—oh, no!

The end of it is that a local professional musician, in his own city, takes fees for his services—"if he can get them," and he gets them very seldom.

I have no doubt that if he were to break his leg, or get concussion of the brain, or typhoid fever, or smallpox, the town would come to his aid quite generously. But failing any striking diseases, disasters, or catastrophes, it doesn't see the fun of supporting him. In some delightfully vague way, your townsfolk seem to take for granted that you *must* have some more substantial way of making money than merely by making music. So they honor you by listening, but paying is another affair.

Teaching music is, of course, worked on other and more satisfactory lines; but even that leaves much to be desired in the way of definiteness and freedom from obligation, except in direct connection with your work. You are expected to take "promising" pupils for nothing, in order to get up your name. Small brothers and sisters are "thrown in" with their elders for a little instruction. Sometimes the fees are not forthcoming till long past date, and, being acquaintances, you don't like to press for them. Meanwhile, if you have no capital, you have to resort to shifts innumerable and painful in order to keep up a decent appearance and a pretence of prosperity.

Now, surely, this state of affairs is unnecessary and unfair, and a willful blindness on the part of people who not only ought to but *do* know better, only they shut their eyes because so many of them are doing the same thing.

It is the musician in his own town who suffers most; but, precisely because it is so he dare not complain. Whatever happens, he must appear to his neighbors to be flourishing.

The stranger is in better case. He has no parochial obligations, and no awkward social relations, and when the quarterly check doesn't arrive he promptly sends his

bill and it is settled as a matter of course. They worry him, too, to play gratis; and he probably finds it is to his advantage to do so once or twice in the season. But he is not necessarily involved in the same hopeless circle as the townsman. And, to tell the truth, his performance is consequently looked upon as a much greater favor.

Now, the moral of this appears to be (though I didn't set out with the faintest intention of pointing a moral—only launching a complaint) that musicians if they *do* set up in their own towns, are better advised to do so only when they have been away for sufficient time to make a reputation elsewhere. The prophet is then ac-

credited, and the fees may be—*got*. We value our possessions, personal or civic, in the proportion that we think other people value them, and if we hear that such a town is truly sorry to lose our fellow-citizen and much and pecuniarily appreciated his services, why, then, we begin to think it may possibly be worth our while to get and to maintain him. But woe to him if he lets us become too familiar with his gifts, intentions, and private affairs, for we shall presume. It is our nature. We shall maintain his *repute* to outsiders, but for ourselves . . . we shall give him dinners, smokes, and drinks, but fees—? only "if he can get them."

John D. Rockefeller as a Fiddler



ACQUIRING a love for music along with their millions seems to be a habit of America's richest men. Most of them are content to have their music played for them on their private organs, but one of them, Charles M. Schwab, has a brass band and a symphony orchestra at his disposal. His orchestra, which occasionally he directs himself and which is composed of employees in the steel works, under Mr. Schwab's direction has already earned a reputation that extends far beyond Bethlehem, Pa.

John D. Rockefeller differs from his fellow millionaire music-lovers, as the *New York World* points out, in that he can play an instrument a little bit himself. He can fiddle, but the *World* says he is as bashful about his accomplishment as twelve-year-old girl giving her first public rendition of "The Black Hawk March." "Sweet Alice, Ben Bolt" and "Old Black Joe" are the oil monarch's favorite tunes.

It is a fact, continues the *World*, that of all the New York millionaires who own pipe organs, none can play one. The New York millionaires are mostly money and no temperament. But two of them had both. One was Alfred L. Seligman, who was

killed last June by an automobile. Besides being a millionaire he was a painter, a sculptor and a composer. Walter Damrosch said that if Mr. Seligman hadn't suffered the misfortune of being born rich he would have been one of the greatest modern interpreters of classical music. He did not own a pipe organ, but he virtually supported the Young Men's Symphony Orchestra, and in his will left that organization a large endowment. He also left an American folk-tone symphony which has not yet been publicly produced.

The other millionaire with a soul was Simon E. Bernheimer. Mr. Bernheimer was a brewer. He died in 1911, just as he had achieved the ambition of a lifetime. This ambition was to play the bass drum in the Shriners' band. For several years Mr. Bernheimer had spent thousands of dollars in the support of a brass band, purely for the practice it gave him. It was called the Amacitia band, and he left it a \$20,000 annual endowment in his will. Came a night, when the regular bass drummer of the Shriner's band was out of commission. Mr. Bernheimer took his place. The excitement brought on an attack of heart disease, and he died two days later. But he had a soul.

Staccato Arpeggi

The Springing Bow



RAPID staccato arpeggi are executed with the springing bow. Passages of this kind are frequently met with in violin music and are extremely effective when well executed. In the Mendelssohn Violin Concerto there are twenty-four bars of these arpeggi, which serve as an accompaniment, while the orchestra or piano has the melody, and many other examples could be cited in famous violin compositions.

The staccato notes are not made, each with a separate impulse of the wrist as the beginner might think, but by the bouncing of the bow. A good Pernambuco stick, with the tightly stretched hair, forms an exceedingly elastic combination, which bounces on the string like a rubber ball, when the proper impulse is given to it. When playing this rapid staccato arpeggio stroke, the bow bounces very slightly, and the hair hardly leaves the string, only sufficiently, in fact, to pick out the notes crisp and staccato. These staccato arpeggi with springing bow can be executed in this manner over two, three or four strings. Many pupils get the knack of executing this stroke very quickly, but others find it rather difficult to grasp the idea.

Find Where the Bow Balances

There is some one spot near the center of each bow where it balances and bounces best, and each pupil must find this place for himself, for this is where the springing bow must be done. The student who wishes to learn the staccato arpeggio stroke should first practice the arpeggi slowly without the springing bow, until they can be played with the utmost possible evenness and smoothness. Then let him place the bow on the open G string, and pull it forward with a smart jerk. This will cause it to bounce and the stick to vibrate up and down. As the bow is drawn over each successive string it will bounce of its own accord on each note. By pulling the bow slower or faster the bouncing will be slower or faster, making it possible to control the tempo of the passage to be played

perfectly. Some acquire the stroke sooner by throwing the bow on the string at first, to start it to springing, while some teachers advocate striking the arm against the body at the beginning of each down bow for the same purpose, when the beginner is first seeking to get the idea of the stroke. The practiced violinist only requires to make a very slight impulse when beginning the stroke, and once started, it goes on of itself through the motion of the arm. Occasionally a pupil only succeeds in getting the initial idea by practicing very slowly, while elevating the hair from the string at every note and then gradually increasing the speed. This is merely to grasp the idea.

Many fail to acquire this bowing through two very common mistakes. First, they bow too near the point of the bow, thus producing a mere stutter on the strings, which is likely to be unreliable, jerky and uneven, and the resulting tone too feeble to be of practical value. When played near the middle of the bow, there is enough of the weight of the bow on the strings to give solidity and volume to the tone. Second, many use too much bow—that is, there is too much lateral movement. A very slight amount of bow is required for this stroke, the hand and arm moving up and down almost perpendicularly, like a pump-handle, and only moving laterally as much as is required to carry the bow over the strings and keep up the springing. If too much bow is used the stroke becomes wild and uncertain, and the passage lacks evenness.

The hair should not be allowed to bounce too high off the string, as this makes the arpeggio uneven and irregular, and the resulting tone is too dry. Once the stroke is acquired it is not difficult. A pupil will sometimes practice it for months in vain, and then suddenly acquire it in five minutes. It is a good deal with this stroke like it was with the famous violinist, Wieniawski, who despaired of ever getting a good firm staccato, but who suddenly acquired it over night.

Boston

Boston, December 30, 1912.



DURING the month of December we have had almost a surfeit of music—operas, quartettes, soloists, amateur concerts and conservatory recitals have kept the music lovers busy. At Symphony Hall on Sunday afternoon, December 1, Fritz Kreisler gave his first violin recital. He played two concertos by Vivaldi and Mendelssohn, with orchestral accompaniment and nine soli for violin with piano accompaniment. The hall was filled with an appreciative audience and Kreisler played better than I have ever heard him play before. Kreisler is a finished artist and no better violin player than he, is before the public today. His violin is a Joseph Guarnerius, 1737, and is a magnificent instrument. Orange colored varnish, of which very little remains and a large, powerful brilliant quality of tone are the distinguishing characteristics of this instrument.

The Zoellner Quartette gave a concert at the regular monthly meeting of the Harvard Musical Association at their building on the corner of Chestnut and West Cedar streets. This is a remarkable quartette and their playing was almost faultless. The Harvard Musical Association was founded in 1845 and only those who have received a degree from Harvard University are eligible for membership.

December 12, the Flonzaley quartette gave their first concert of their 6th season at Jordan Hall. A large audience was present. They played quartettes by Mozart in D major; Tschaikowsky, D major, and Hayden, G major. The first and second violins and violoncello are the works of Johan Baptiste Guadagnini of Turin, Italy, and are fine, robust instruments. The viola was made by Carlo Antonio Testore of Milan about 1735. All of these instruments are from the house of W. E. Hill & Sons, London, England.

On Sunday afternoon the 15th inst., at Symphony Hall, Mischa Elman drew the largest house of the season. During all my concert-going career I have never seen such enthusiasm displayed by any audience as was shown at this concert. Elman was

compelled to respond to six encores, and the lights were turned out before the audience would leave. There is something about Elman's playing which is indescribable. He is a great favorite and deserves it for he is surely a genius. He is also affable, obliging and courteous to visitors and has very little conceit. Elman is no genteel ear tickler, but a well equipped, unsurpassable violinist, manly, vigorous. His violin is a Stradivarius, 1721, and is a fine reedy toned instrument, not particularly powerful, but mellow and even toned. The varnish is a light red and the violin is about 14 1/16 inches in length.

Miss Nicoline Zedeler played here with Sousa's Band and created a very favorable impression. There is a certain charm and intelligence in her playing which is very fascinating. I predict a great success for her.

During this month I have heard two Guarneri and two Strads played on by four of the greatest players living, and it is natural that I should have made comparisons on the tonal merits of these violins. I have found in all the various qualities which go to make up an ideal instrument for solo work in our large halls, that the Guarneri violins surpass the Strads in brilliancy, power and carrying quality. The Strad instruments, with orchestral accompaniment are lost in the big auditoriums while in small halls they do very well. They perhaps are a trifle mellower than the Guarneri violins and play easier, but here their advantage over the Guarneri end.

Richard Grant White about 30 years ago wrote an article on Italian violins which was published in the *Galaxy* magazine. In comparing the merits of Stradivari and Guarneri he says: "I have heard many Strads and many Josephs, but I have never heard from any Strad whether in the hands of an amateur or professional a certain beautiful quality of tone which I have heard from more than one Joseph. There is a certain nasal quality in all the Strads I have heard which is distasteful to me. There is an air of smugness about the Strads, which I

do not like, he seems to be always dealing in the proprieties."

These are my opinions also in comparing violins of these two masters, I mean, of course, the genuine Strads and Josephs, not the innumerable fakes and counterfeits which are flooding the country. I do not believe that there are in the United States today, two dozen genuine, well authenticated Strads. I do not believe that there are one dozen genuine Guarneri. This may appear to be a dogmatic statement, but I have seen too many genuine instruments, both here and abroad to be too credulous.

Many people offer their opinion on these instruments who have never had the opportunity of examining real specimens and are not competent to judge between the genuine and the copy. During my thirty-five years' experience with old and new instruments, both in this country and abroad, I have only seen three well authenticated violins by Gaspara da Salo. I may state that I include violas when speaking of violins. Da Salo's violas are more numerous than his violins. I do not believe there is a single well authenticated Da Salo violin in the United States today. Ole Bull's concert violin is the only one I have ever seen, and this violin is acknowledged by all the experts abroad to be genuine. The best authorities abroad concur in the statement that only about one-half dozen genuine Da Salo violins are known. I presume that some owners of Italian instruments supposedly genuine works of Stradivari or Guarneri may take exceptions to my statements. If so I cannot help this, as my long experience in examining a large number of these old masterpieces has given me at least sufficient cause for making the assertion that 95 per cent of the old Italian violins bearing the names of Stradivari and Guarneri are not genuine well authenticated works of these masters.

HARVARD.

— h h h —

A CURIOUS VIOLIN

A French collector is the owner of one of the most curious violins known. It formerly belonged to Paganini and at first sight merely presents the appearance of a misshapen wooden shoe. Its history is curious. During the winter of 1838

Paganini was living in the *maison de santé* called "Les Néothermes," at 48, Rue de la Victoire, Paris. One day a large box was brought there by the Normandy *diligence*, on opening which was found enclosed two inner boxes, and, wrapped carefully in several folds of tissue paper, a wooden shoe; also a letter stating that the writer, having heard much of the wonderful genius of the violinist, begged as a proof of his devotion to music that he would kindly play in public on the oddly constructed instrument enclosed. At first Paganini felt this to be an impertinent saire and mentioned the facts (with some show of temper) to his friend the Chevalier de Baride. The latter took the shoe to a violin maker, who converted it into a remarkably sweet toned instrument. Paganini was pressed to try the shoe violin in public. He not only did so, but performed upon it some of his most difficult fantasias, which facts (in the handwriting of the great violinist) are now inscribed on the violin.

— h h h —

WORK IT OFF

A MESSAGE TO VIOLINISTS, BY N. E. BAKER

If you're suffering with sadness—
Work it off.

If you're on the verge of madness—
Work it off.

If your brain is in a mix.
And your fiddle's out of fix,
And you're crosser than two sticks—
Work it off.

If the pegs will not stay stuck—
Work it off.

It is just the fiddler's luck—
Work it off.

If the strings all want to snap,
And you feel you need a nap,
Don't just sit around and gap—
Work it off.

If the rosin sticks like glue—
Work it off.

If the bridge falls over, too—
Work it off.

If you want to sit and muse
Of the things you'd like to choose,
That's just where you're sure to lose—
Work it off.

A Word About Orchestra Pitch

BY J. C. DEAGAN



THE French pitch A-435, called by the French "diapason normal," and mis-called by Americans "international pitch," was adopted by a committee appointed by the French government in 1859, and was called at the time a compromise pitch, because at that time every country in Europe had its own standard pitch.

This French pitch was adopted for government bands, orchestras and subsidized theaters throughout France. The idea of a great government recognizing musical pitch has done much for musicians throughout the world.

The Germans never adopted the French pitch, for the good reason, as they thought, they had adopted a better pitch previously, in 1834.

In 1834 a congress of German musicians and scientists was called to settle the mooted question of pitch at Stuttgart, Germany. They wanted to settle once and for all the pitch question, and preserved the pitch of the master Beethoven, who had just died a short time before.

This pitch was called "Seibler's Stuttgart Standard A-440," and has been the universal pitch in Germany ever since, and is now the pitch of every orchestra in the world worthy of the name of orchestra.

The writer has heard the leading orchestras of thirty nations in the past year, and has investigated the pitch question everywhere. I only met two orchestras in all Europe and the Orient who varied from my A-440 tuning fork, and those were not representative orchestras. Italy, France, Austria, Germany, Bohemia and England all use A-440 for orchestral work.

Mr. Weingartner, who conducted "Wagner's Nieblungen Ring," at the Paris Opera, has a very fine orchestra, which uses A-440, the German pitch. The musicians were Germans, Austrians and French. They say the French adopted A-435, but do not use it themselves, and are not able to enforce its use.

The "international pitch A-435" was

adopted at a convention of pianoforte manufacturers, at New York, in 1891, who now use this pitch in nearly all countries. No foreign orchestra uses A-435, but piano manufacturers do.

The Musical Unions of America have also adopted this pitch, A-435, but they rarely ever use it. The leading orchestras of America, one and all, use the German pitch A-440, although some of them will tell you they use A-439, or some other fraction, but they all use A-440 or very near it.

The difference between A-435 and A-440 is only slight, a one-fifth of a semitone, so little difference that if two basses were playing, one A-435 and one A-440 (that is, two octaves lower), they would make a very agreeable tremolo; but if two instruments were playing, one A-435 and one A-440, in *altissimo*, two octaves lower, they would make a very bad discord.

The Philharmonic Society Orchestra of London adopted A-439, but use A-440. We hear of the "philharmonic pitch" and "new philharmonic pitch," but no one ever knew what was meant by these terms. They might mean most anything.

The word *philharmonic* means love of harmony or music. If I had the power to name a pitch, and if you will pardon me, I will take the liberty of naming A-440 "symphonic pitch," in honor of the great symphony masters, composers and conductors who use this pitch, almost all of them, from J. S. Bach down to the present day.

Of all different pitches in Europe, I have examined forks, in various places, which have been used at various times, in the last two centuries, some were as low as A-350 and others as high as A-550, about half an octave between the lowest and highest.

Still, among the better classes of musicians there has been no change for over a hundred years. The pitch of Beethoven is still the universal orchestra pitch.

The last works of the great man Seibler, who made the forks for the Stuttgart Congress, in 1834, are lying in the British Museum, and I had to go there on many

pilgrimages before I could get the management to let me examine them. It was a great courtesy, as the forks are all sealed up in glass cases, under lock and key, to keep from rusting, and I wanted to compare them with a set of forks of my own manufacture. Those forks are called "Scheibler's Tonometer," 56 forks tuned four variations apart, making one octave from A-220 to A-440 vibrations per second. There is another set of "Scheibler's forks" at the Conservatory, at Charlottenberg, Berlin.

Also the forks of Koenig, who took up

the work of Helmholtz where he left off, are laying aside those of Scheibler, although those forks of Scheibler's have been tested by "Koenig's Clock Fork Tonometer, Professor Mayer's Graphic Pendulum, Helmholtz's Syren, Ellis' Tonometer, McLeod's Clysroscope," all mechanisms for measuring tone vibrations, they are found to be absolutely correct. Although Scheibler made them by ear, it was "Koenig's Clock Fork Tonometer" that proved conclusively that the A-435, called "diapason normal," low pitch, French pitch, international pitch, etc., was not A-435, but A-435-45.

Exit

BY EMMA WENDT

Upon the floor's a fiddle string,
A broken, silent, useless thing.
Its work is done, 'tis thrown away,
So shall I be, some day—some day.

Its laugh is gone, and so it cries,
While stretched across the bridge of sighs;
It broke beneath the drawing bow,
And I am breaking so—just so.

The player tore it from its place,
An angry look upon his face.
For it had stopped him in his song
A little moment—but not long.

He found a newer, truer one,
A pure delight to play upon.
And so, I know, tomorrow He
Shall replace me—discordant me!

Ambiguity of Musical Signs



PLEA for Terminological Precision," is the title of a useful article upon a subject that needs ventilation, contributed by Mr. M. Montagu-Nathan to the May number of *The Strad*.

Every violinist knows the difficulty of determining, in pieces or studies, exactly what form of bowing the composer intends by his use of dot or dash. The word *staccato* may mean so many varying styles of abbreviation of sound that it has come to convey no meaning at all. It is simply taken to be an opposite of *legato*, but how much, and in what manner the sound is to be abbreviated is left to the player's imagination—and that may be widely different from the composer's.

"The 'dot' and 'dash' signs, as usually employed in music for bowed instruments, have been used in a manner entirely lacking in method, to the utter confusion not only of the student but of the teacher. A dot is therefore never safely to be interpreted as a sign of which the significance is, that the note beneath it is to be played either *staccato* or *spiccato*, for the reason that some editors have favored the use of the former sign, the dot, as indication of spring-bowing and the latter, the dash, for *staccato*. . . .

"Professor Sevcik came forward as the savior of fiddle manity. . . . In the earlier editions of his monumental work he made an effort to clear up the matter once and for all by employing the dot for *staccato* and the dash for spring-bowings; and when *slow* spring-bowing was required, he added the direction, *spiccato*, and for rapid spring-bowing, *sautillé*. In their respective vernaculars these words have the same significance, but their use as indicated is practical in that it supplies separate names for what are, in reality, two distinct types of bowing. . . .

"The terms already mentioned do not, be it said, exhaust the catalogue of misconstructions. There are also the words *ricochet*, 'flying' *staccato*, and *detaché* which, together with the others referred to, should, at some International Convention, say at Vienna or Moscow, be invested once

and for all with a definite significance—an appropriate one for preference."

Mr. Montagu-Nathan goes on to point out the parallel necessity for reformation and definiteness in the signs commonly and promiscuously used to denote the various types of trills and turns. The sign *tr* is very frequently used, especially in editions of older compositions, when it is obvious that the turn would be more correctly employed. Some editions of Kreutzer's "Forty Studies" are most perplexing in this respect. The writer also instances the employment of the *tr* sign in the last movement of Beethoven's Violin and Pianoforte Sonata, Op. 30, No. 3, where a turn is clearly indicated as the composer's intention.

To the list of ambiguities which Mr. Montagu-Nathan has compiled for our benefit, we should like to add that of carelessness in the placing and grading of signs of crescendo or diminuendo. Possibly this may be the printer's fault. But we conclude that proofreading applies as particularly to music as to literary print, and we cannot quite absolve the composer.

In studying the emotional significance of a bar or passage, one is sometimes confronted with the fact that the emotional climax obviously culminates a little before or after the place indicated by the expression marks. These things follow a natural law, but it often looks as if the marks of crescendo, for instance, which begin and end with particular notes, have been quite arbitrarily and artificially placed and are therefore misleading to students and players without the insight to question their application. Naturally, this indiscrimination is chiefly to be found in music of the romantic, *bravura* or drawing-room type; but even classics are not free from such errors.

We hope that airing of the grievance—at all events of the *staccato* grievance—will lead to action on some such lines as Mr. Montagu-Nathan suggests, either by pronouncement of the International Society of Musicians, or by private but perfect agreement amongst the leading Violin Schools.

Playing in Public

BY ROBERT BRAINE



FEW terse suggestions on successful playing in public may be of interest to the young violinist.

1. Choose a composition which you have really mastered. An easy piece correctly played makes a much better impression on your audience than a difficult piece badly played. Half the nervousness in playing in public comes from the consciousness that the composition to be played has only been half learned, and that the piece contains many technical passages where a breakdown is imminent.

2. Choose the accompanist with care. A poor accompaniment will paralyze the best efforts of the violinist. The young violinist should have a professional accompanist, if possible; one who can humor his mistakes and help him through the trying passages.

3. Strings should be closely looked after. Never put on an entire set of strings within a day or two of the concert. They will stretch constantly and the violin cannot be kept in tune. A new set of strings should not be put on nearer to the concert than a week or so, with the exception of the E strings, which may be put on the day before if necessary.

4. It is not a bad idea to have on hand a set of strings which have been stretched on another violin to put on in case of a broken string.

5. The violinist inexperienced in public performances will find it an advantage to rehearse his solo in the hall where he is to play, as music sounds different in different places, and it is somewhat disconcerting to the novice to hear his playing sound so unlike that which he has heard while practicing in his own room.

6. Worn or frayed strings should be removed and new ones put on before the concert. Strings kept on the violin a long time become saturated with perspiration and dirt and lose their tone. Worn out strings should be removed.

7. As soon as the violinist arrives at

the hall he should remove the violin from the case and tune it carefully to the piano or to the oboe of the orchestra, if he is to be accompanied by an orchestra. He should then prelude and run his fingers over the strings until they have adapted themselves to the temperature of the room and to the heat and moisture of the hand. If there is a room back of the stage the performer should take advantage of the opportunity it gives for a little quiet practice.

8. It is better to play from memory, if possible, as the player feels more free, has no music pages to turn and is not at the mercy of bad light or reflections on the page from the variously placed stage lights. A solo played from memory makes a much better impression on the audience.

9. If music is used the pages of both the violin part and the accompaniment should be carefully turned to see if they follow in regular order, and that there are no missing leaves. Many annoying mistakes come from misplaced or missing pages.

10. Very slow bowing on sustained notes, counting fifteen or twenty to each note, is an excellent preparation for a concert, as it has a tendency to prepare the muscles to counteract the trembling of the bow arm which sometimes comes from excitement and nervousness.

11. Choose a piece appropriate to the occasion. A dashing Hungarian mazurka would not be appropriate to play at a church service, and an "Andante Religioso" would not achieve much success at a popular concert. The young violinist should always ask the advice of an older and more experienced musician than himself before he decides on what he is to play.

12. It is usually a mistake to borrow a violin to play on for some one event, even if the violin is much better than the one owned by the performer, unless the violin is loaned for a week or two, so that the violinist can become perfectly at home with it. The performer who borrows a strange violin the day of the concert, unless

it is almost the exact counterpart of the one he has, will doubtless find that he would have played better on his own, on account of being perfectly accustomed to it. One must know a violin thoroughly to bring out the best that is in it.

13. Try to think of the composition you

are playing, and not of the audience, and do not be discouraged if you are a little nervous at the start. In nine cases out of ten this will wear off in a few seconds. Some of the greatest professional violinists sometimes make a "nervous beginning."

—*The Etude.*

A Tribute To Stradivarius

The late Dr. Joachim, who for many years bore the reputation, and deservedly, of being the greatest living violinist, paid the finest tribute in all the literature of the violin to the Cremona masters, and gave the exact view from which these instruments are regarded by the greatest violinists. He said: "The violins of Stradivarius are mines of musical sound, which the player must dig into, as it were, in order to develop their treasures, and I attribute to them a peculiar responsiveness, enabling the earnest player to place himself completely in sympathetic agreement with his instrument. While the violins of Maggini are remarkable for volume of tone, and those of Amati for liquidity, none of these celebrated makers exhibit the union of sweetness and power in so pre-eminent a degree as Giuseppe del Gesù, and Antonio Stradivari. If I am to give expression to my individual feeling, I must pronounce for the latter as my chosen favorite. It is true that in brilliance and clearness, and even in liquidity, Guarnerius in his best instruments is not surpassed by him, but what appears to me peculiar to the tone of Stradivari is a more unlimited capacity for expressing the most varied accents of feeling. The tone seems to well forth like a spring, and to be capable of infinite modification under the bow. Stradivari's violins, affording a strong resistance to the bow, when resistance is desired, and yet responding to its lightest breath, emphatically require that the player's ear shall patiently listen until it catches the secret of drawing out their tone. Their beauty of tone is not so easily reached as is the case of other makers. Their vibrations increase in warmth the more the player, discovering their richness and variety, seeks

from the instrument a sympathetic echo of his own emotions, so much so, that these violins seem to be living beings, and become as it were the player's personal familiars—as if Stradivari had breathed a soul into them, in a manner achieved by no other master. It is this which stamps them as creations of an artistic mind, as positive works of art." Dr. Joachim's opinion, as one of the world's greatest experts, shows very clearly why a violinist playing many violins, one after the other, cannot expect to make each one appear at its best. A teacher explaining this to a pupil one day, said, "The player wants to know the violin, and the violin the player."

— h h h —

It's safe to say that every man God made
holds trace of good
That he would fain exhibit to his fellows
if he could;
The kindly deeds in many a soul are
hibernating there.
Awaiting the encouragement of other souls
that dare
The eyes that peer and peer to find the
worst a brother holds;
The tongue that speaks in bitterness, that
frets and fumes and scolds;
The hands that bruise the fallen, though
their strength was made to raise
The weaklings who have stumbled at the
parting of the ways—
All these should be forgiven, for they
"know not what they do;"
Their hindrance makes a greater work for
wiser ones like you.
So, when they scourge a wretched one
who's drained sin's bitter cup,
Say something good about him, if you have
to make it up.
—*Selected.*

**THE VIOLINISTS'
CORRESPONDENCE
BUREAU**

Editor THE VIOLINIST:

I have a violin that answers the description of the one Mr. Howe described in the October number of *THE VIOLINIST*. It is a little oversize, varnished a deep yellow, the top has a prominent grain, and answers the description exactly except that it has double purfling both front and back and the back, scroll and neck are made of curly maple. The neck is veneered with ebony, but has no bone inlay. It is in a fine state of preservation and is the only one I have heard of like it. The label is "Gaspar da Salo in Brescia," 1590.

Could you give me an idea of the value of an instrument like this? Hoping to receive an answer, I am,

Yours very truly,

A. L. DYE.

— h h h —

Editor THE VIOLINIST:

I wish to offer a suggestion for consideration in the next contest of violins. Instead of the judges taking notes as to the merits of each violin as it is played, let the player select two violins. After they are played, the judges are to select which one of the two is the superior. This one is reserved, and another violin is played in connection with the one reserved. The best one of these two is then selected by the judges and likewise through the whole collection.

It is quite easy to select between two violins, but very difficult among a dozen or more.

B. S. BRETCH.

— h h h —

Editor THE VIOLINIST:

Do you happen to know anything about the "Standard Sub-Agency" mentioned on the enclosed receipt, or of the "Mr. J. R. Nealy," agent? About October 1, he took my subscription with payment in advance for two magazines, as you see by the enclosed, and now my letters of inquiry come back to me marked, "no such number on Chestnut street." I think it a fraud and am

wondering whether anything can be done about it. A reply from you and the return of my receipt will be greatly appreciated. Thanking you in advance, I am,

Very respectfully yours,

OLGA E. HEILER.

— h h h —

Editor THE VIOLINIST:

As you sent me one of your violin books I thought I would see if you can inform me what place it is that there is a demand for the old Stradivarius violins. Mine is dated 1721. I understand they offer a good price for the old patterns.

Yours,

GEO. W. CAUSEY.

— h h h —

Editor THE VIOLINIST:

About three weeks ago an agent called offering two \$1.50 musical journals for \$1.85 a year as a special holiday offer. He gave me a receipt (I subscribed for the *Etude* and *VIOLINIST*), with the name "Wolters-Johnson Agency" and a Boston address and said I might order *THE VIOLINIST* for my scholars at \$.85. I wrote to the agency and my letter was returned with the stamp, "No such address," so I sent the receipt and envelope to Presser Company and they gave me your address and advised me to also notify you. They still have the receipt and said they would look into the matter and do what they could. If you care to look into the matter you could probably confer with them. This man was surely making a practice of taking subscriptions or he would not have had the printed receipt slips.

Respectfully,

MISS AURELIA PLEGGE.

— h h h —

Editor THE VIOLINIST:

Your card to hand. I am enclosing a carbon copy of the address you wanted, which I have corrected for you. This address was delivered before the teachers of the Ohio State Music Teachers' Association at Memorial Hall, Columbus, last summer. I will be glad to have you use as much of it as you think would be of interest to your readers. If you use it, I will take it as a favor if you will send me half a dozen copies of the issue in which it appears. Hoping that your ably edited mag-

THE VIOLINIST

azine is meeting with the success it deserves, and wishing you a very happy New Year, I remain,

Cordially yours,
ROBERT BRAINE.

Editor THE VIOLINIST:

Just a few lines to let you know how we like Berlin. We think it a most beautiful city, and we enjoy the concerts so very much. We were at Mr. Stock's concert, he gave here early in the fall, also Mr. Morley's concert. I suppose you know him as he taught at the Chicago Musical College at one time. Fritz Kreisler, also Mischa Elman, gave concerts before they sailed for America, which we attended; besides, we saw Nikisch with Willy Hess as soloist and many other noted musicians. Of course we attended all three of Mr. Kortschak's concerts. I suppose you have heard of his wonderful success. His criticisms were very fine. He also gave concerts at Munich and Vienna and at the latter place they put in five hundred additional seats and all were filled. Mr. Sevcik was at this concert to hear him. The criticisms from both places were excellent.

Willard is doing splendid work; better than he ever did before. He has reviewed parts of Kreutzer, Fiorillo, Rode, Dont's 24 Caprices and Gavinies Studies and has reviewed the Mendelssohn, Viextemps and Bruch G minor Concertos, and has taken the Scherzo-Tarantelle by Wieniawski, Bruch Romanze Op. 42, Adagio by Mozart in E major with cadenza by Hugo Heerman, Havanaise by Saint Saëns, also the Ernst Concerto in F minor. All these are new—also the La Ronde des Lutins by Bazzini—new. You see he has accomplished a good deal, as he has only had lessons here about three and a half months.

The stores are very pretty here at this season of the year and I never saw so many Christmas trees as they have here; each street corner is lined with such pretty evergreen trees that one wonders how they can ever sell so many.

Mr. Osborne and Willard join me in sending kindest regards and best wishes to you for a Merry Christmas and a Happy and Prosperous New Year.

Yours most sincerely,
MRS. OSBORNE.

P. S.—My mother sends us your maga-

zine as she receives it and mails it with other papers.

Editor THE VIOLINIST:

Gentlemen: Please find enclosed \$1.50 post office money order to pay for another year's subscription to THE VIOLINIST.

I could not afford to be without your publication for ten times the price.

Wishing you a prosperous New Year, I beg to remain,

Yours respectfully,
CHRISTIAN HANSEN.

Editor THE VIOLINIST:

I was very happy to receive the "Analysis and Interpretation of Special Violin Compositions" and I thank you most heartily for it. It is one of the very "best things" I have seen.

That reminds me that I guess my subscription is due before long. Kindly find \$1.50 herewith. Also return card. I am simply a lover of the violin, not a master. Am delighted Mme. Maud Powell will play for us during December. I love to hear her. It is queer the Pacific Coast cannot afford to keep one of the great performers.

Am playing with 20-30 violinists in a string band here at the University and I have promised to loan the "Analysis and Interpretation of Violin Compositions" to them—will also hand them some copies of THE VIOLINIST. I think some months ago I sent you a list of violinists here that ought to take THE VIOLINIST magazine.

As always,
JOHN WINKLER.

Editor THE VIOLINIST:

Mr. Oettinger, of Boston, wrote me about a new instrument that is being made there, called the "Choralcello," and of the tests that had been made of woods for sound purposes. He said acousticians and violin makers were greatly surprised at the results.

I wonder if THE VIOLINIST is going to present its readers with full particulars? It is surely interesting and important.

Yours truly,
GEO. M. BARBER.

Recently one of the great violin makers was visited by a talented musician, who claimed to be a violin maker himself. He

proceeded to tell how much he knew about the subject, which took perhaps an hour. He ended up by saying that a friend of his had made several hundred instruments.

Some doubt being expressed as to this being possible, he replied. "Oh, well! He made them on a band saw—all he had to do was to put them together."

This is a true story. I know the great violin maker. One of the "Washington Marine Band" boys was the other one.

G. M. B.

— h h h —

Editor THE VIOLINIST:

I am a violinist and recently a copy of *THE VIOLINIST* came into my hands. It was the April number, 1911. On page 39 I find a challenge to violinists and have taken it up. I am sending you my answer.

"You talk about your saxophone,

Your cello and your horn,

As though they were the nicest things

That in this world are born,

And slander my dear fiddle

And call it a pesky thing.

But let me tell you something—

It takes Brains to make it sing."

I shall, of course, be interested to know if you print my answer to the challenge.

Yours truly,

HELEN KATZ.

— h h h —

Richard Strauss and His Modern Methods of Composition and Orchestration.

Editor THE VIOLINIST:

Much has and is being written of Strauss and his methods—of his piling one discord on top of another without preparation or resolution; of inventing new instruments to produce strange and hideous sounds, etc. Weingartner, in a recent interview, says he considers Strauss' writings noise not music. I will give some reasons for justification of his methods.

He is living in and writing for this age; and the present age and conditions are quite different from those days of the old classic composers. Here are many of the things Strauss and some of the other modern composers have for a model to copy after: First, the shriek of the railroad engine whistles, and rumble of the cars; then the sizzle and hum of the trolley cars;

next the whiz and buzz of automobiles, and the outlandish sounds given out from some of their horns; then, too, I go into some peoples' homes where every member of the family talks in as loud a voice as their lungs will stand, and all talking at once, but some on one subject and some another; and for a crowning effect in instrumentation, take the fog horns along the ocean fronts, with their doleful bellow, like a giant cow in distress. All these things the older composers did not have to listen to.

I have heard music of Strauss which suits me—brought up from boyhood in the severely classical school—Bach, Beethoven, Mozart, Mendelssohn, Schubert, Schumann, down to Wagner, but I am too old to learn modern methods in music, and not in sympathy with anything which gets very far from the style of the old composers. In the days of Bach, Mozart, Beethoven to Liszt and Wagner, they could go into the open fields in pleasant weather and compose without being distracted by shrieks and noise of every imaginable kind, but could listen to the much pleasanter sounds of the running brooks, the singing of birds, the sighing of the breeze through the trees, and incorporate or weave them into their compositions, instead of the howls, screeches and unearthly noises we have to listen to in these days.

— h h h —

Editor THE VIOLINIST:

I should be very pleased if you could supply me with all the copies of your little journal, called *THE VIOLINIST*, and the amount it will cost to get them, including the postage to me at Methley, Yorkshire, England. If you will kindly let me know by return of post I will forward the same on to you at once for their return.

I am faithfully and most obediently yours,

JAMES RICHARD CREWE.

Mendelssohn House,

Pinfold Lane,

Methley,

N. Leeds.

Yorkshire,

England.

National Association of Amateurs, National Federation of Artists, Academy of Violinists.

I will introduce them to the following schools for you if you don't object.

Several of our prominent soloists and composers, Joseph Hoffman among others, of the present time, have lately said, that there are no composers at present who are the equals of the old masters down to the days of Liszt and Wagner. Perhaps some of these things I have mentioned has considerable to do with it: Living at high pressure, too much noise and bluster—no time to concentrate the mind on anything long at the time.

L. P. WILDMAN.

— h h h —

Editor THE VIOLINIST:

Robert Braine, head of the violin department of the *Etude*, in the September issue is determined to uphold old violins as the only violins worth noticing, but his attempts to prove that the several trials of old and new violins within the last few years in Paris, and the one held last June in Chicago, have no value in determining the relative worth of old and new, lacks logic from every point. He says, it is well known among professional violinists that to get the best tone from a violin the player must use it continually for quite a while in order to get the best results; but, at these several trials, the players had to play new and old without any previous preparation, so that one violin stood really just the same advantage as the other, and a new violin gained the highest number of votes for excellence of tone at each trial. Now, according to Mr. Braine, the old violins being better in tone—more responsive than the new, should have shown it at these trials, as long as the players did not know whether they were playing a new or old one, and the audience did not know except to listen and judge of the tone alone. Other tests of the same kind are being arranged for the future, and Mr. Braine will find they will all result in the same way—in favor of the new violin. Then Mr. Braine says another proof that old violins are better than new ones is the fact that all the great violin soloists use old instruments. I have lived in the musical world long enough to know that with few exceptions—one of these exceptions is Arthur Hartmann—the solo players will not touch a new violin; they shun them as they would a rattle snake. Another reason the great players use the old violin, is, they find it pays as an advertisement; the continual

harping away about this Strad, or that Guarnerius, is swallowed by the greater part of the public just the same as years ago they believed in P. T. Barnum's "Wooley Horse," "Mermaid," etc. Perhaps after a few more violin trials, the public will begin to know more about violins.

L. P. WILDMAN.

— h h h —

Editor THE VIOLINIST:

Enclosed find post office order for \$1.50 for one year's subscription, beginning with the January number, to be mailed to a friend, _____.

I, myself, am a regular subscriber but obtain the magazine from our local news company. I have shown the magazine to a number who are interested in the violin. I look forward with interest to the arrival of each number.

Wishing you every success,

Respectfully,

C. H. DAVIS.

On page 12 of the April issue of THE VIOLINIST is a photogravure of a lady tuning a violin. This, to me, appears to be a very interesting pose and makes a picture well worth framing, but as I do not wish to maim a copy of the book I wish to inquire if you have an extra impression of this picture which you could send to me.

I think I recognize the lady, but am not sure.

The accompanying verses are an able expression of a beautiful thought.

Yours fraternally,

C. H. DAVIS.

— h h h —

Editor THE VIOLINIST:

It was with much pleasure that I received the lovely little book you sent me and I take the first opportunity to show my appreciation of such a helpful book. I am a struggling violinist and teacher in a country town and it is only with the help of THE VIOLINIST and such books as you have sent me that I can keep up my practice and keep in touch with the musical world. I expect to take your little magazine as long as it exists. I do not know when it is time for me to send in my renewal subscription. Please let me know.

I shall do my best to get new subscribers for your magazine.

Very truly yours,

MRS. E. S. GARDNER.

THE VIOLINIST

Editor THE VIOLINIST:

Have noticed your request in the December VIOLINIST for opinions relative to the difference between an "amateur" and "professional" musician. This being quite an interesting and equally educating subject to treat of, I will endeavor to explain same, herewith.

The mistaken idea is prevalent amongst the majority of people that the word "amateur" is applied only to the beginner or student and the word "professional" to the proficient or adept.

We will, at times, hear at an entertainment, where a musician (requiring a fee for his services) renders a selection on the stage in a way not quite satisfactory, (and this person is a professional) the remark: "Oh, he is just an amateur!" whereas, on the contrary another will appear, who is really an amateur and has devoted his or her study for the love of the art and not a gain or profit, pecuniarily or otherwise, and renders the number in a masterly and proficient manner, will be classed as a "professional," because he or she is a master of the art.

Hence the most concise explanation for both is the following:

Amateur musicians: One who cultivates the art of music or pursues the study from love or attachment, and without reference to gain or emolument.

Professional musician: One who cultivates the art of music or pursues the study, not for love or attachment, but with a view of making a living, with his or her art, and with reference to gain, pecuniarily.

Yours in music,

CHARLES FRISKA.

— h h h —

Editor THE VIOLINIST:

What is the difference between an "amateur" and "professional" musician?

At the present time there is no difference between the "professional" or "amateur" musician. Time was when a "professional" had to have the goods and be able to deliver—times have changed—good musicians are found in both classes—poor ones also. In the federation you find the "professional" doing manual labor day times and a Jekel-Hyde turn at the dance.

Having served my apprenticeship in several of the A. F. of M. locals, you will find my answer will hit the spot. Look at it from all sides.

You cannot tell if a player is a "professional" or "amateur" as we have artists in both ranks. "Professional" should be applied strictly to artists—not to teachers, dance or theater musicians.

R. J. HAMMEL.

— h h h —

Editor THE VIOLINIST:

There is no difference between the "amateur" and the "professional" musicians, if both learn and follow the ten commandments and have the essentials mentioned in the December issue of THE VIOLINIST, under the article by Ovide Musin, "Why Do Americans Go to Europe to Study Music?"

Two small boys were discussing the above question one day. The youngest fellow said, "Oh, I know; one gets paid and the 'amateur' don't."

Yours,

DR. J. R. MUNCHOW.

— h h h —

Editor THE VIOLINIST:

I am an old man, neither violinist nor musician. I gave a subscription to your interesting journal hoping you would take up the matter of orchestral and concerto work by other instruments (in which, *sans piano*, I am interested). In this matter and its essential purpose, leading up to chamber music and home concertos of a higher order, I am interested.

Should you find cause to take up the broader field in earnest, I may be able to contribute my *mite* in the way of interesting matter for your paper. The theory of the order of pure diatonic music, *including the inharmonic series, and the means by which such music may be made practicable* is the chief study of my life; and as a mechanician, I am making good where the thought and the "wisdom of the ages" have failed. But life is short, and my flame burns low!

The "difference between the amateur and the professional" in music, as elsewhere, is that while the "professional" is a self-satisfied embodiment of cut and dried rules and pedagogic "technic" gymnastical, relating to an arbitrary order, the "amateur" holds in his soul ideals of the pure harmonic order and *always* the desire for expression in that order alone.

Yours truly,

CHAS. F. TORRANCE.

CHICAGO VIOLINIST TO ENTERTAIN YSAYE

A banquet will be tendered to Eugene Ysaye, the Bohemian violinist, during his presence in Chicago by the Chicago chapter of the American Guild of Violinists. The banquet will be held in the Florentine room of the Congress hotel, on the evening of January 26, and it is expected to be a notable event in many ways.

Not only will there be a large representation of leading Chicago violinists to do honor to this famous artist, but a number



Eugene Ysaye

of eastern friends is expected to be on hand to add lustre to the gathering.

Mischa Elman, Zimbalist, the Kneisel and Flonzaley Quartets, and other visiting artists who will be in Chicago at that time will aid in making a thoroughly cosmopolitan gathering of unusual artists and as is seldom seen anywhere.

— h h h —

"BOHEMIANS" ENTERTAIN YSAYE

ONE of the most interesting social events in New York this season was the dinner tendered to Eugene Ysaye by "The Bohemians" at the Hotel Astor, December 22, 1912. There were some two hundred musicians present,

forming an aggregation that probably has not been duplicated ever before in the violin world. Besides Ysaye there were present Fritz Kreisler, Mischa Elman, Efrem Zimbalist, Nathan Franco, Alexander Saslavsky, Bernard Sinsheimer, Richard Arnold, Ludwig Marum, Joseph Knecht, Edmund Severn, Victor Flechter, Louis Svecenski, Franz Kneisel, Louis Persinger, etc., violinists; Pasquale Amato, Putnam Griswold, Herbert Witherspoon, Otto Goritz, Albert Rice, William Hinshaw, John McCormick, singers; Victor Herbert, Frank Damrosch, Rubin Goldmark, Rafael Joseffy, Percy Goetchius, Leopold Godowsky, Rudolf Ganz, Richard Aldrich, W. J. Henderson, Max Heinrich, Rudolf Schirmer, Henry Holden Huss, and many others. Mr. Goldmark was toastmaster. Mr. Ysaye made a speech in French and other speakers were Messrs. Henderson and Damrosch.

— h h h —

THE ABSENT MINDED SARASATE

Mme. Clara De' Rigaud, in a new book of "The Rhenish Musical Festivals," narrates an incident of the stay of Sarasate at her father's home in Aix-la-Chapelle. The great violinist and composer was remarkably absent-minded. When performing his morning ablutions he would hum a new air and would become utterly unconscious, so far as the outside world was concerned. While in this mood he would grab the water pitcher and pour its contents over his head, humming all the while as the water splashed to the floor and submerged rugs and carpet. In this way the artist ruined an elegant hand-painted ceiling below his room. On succeeding visits he was lodged on the ground floor.

— h h h —

Sweet Melody was once the rage,
But not in this enlightened age!
For Harmony now reigns alone
And Melody afar has flown.
Themes that abound with charming grace
Are now considered commonplace;
While those that are profoundly dense
Must be admired—they're so "intense"!

— h h h —

When a resolute young fellow steps up to the great bully, the World, and takes him boldly by the beard, he is often surprised to find it comes off in his hand, and that it was only tied on to scare away timid adventurers.—O. W. Holmes.

ADVANTAGES OF CLASS INSTRUCTION

BY RAY G. EDWARDS



THE violin teacher who neglects unison playing and a violin chorus is losing an opportunity that I wish again to bring to the attention of all readers. It is claimed that some pupils will develop errors in tone production when playing in unison, because such defects are not so noticeable when playing with others. But I have never advocated class lessons to the exclusion of private lessons, and would be indeed surprised if any teacher following such a course made much of a success in his or her work.

Perhaps the ideal plan for teachers who can command certain hours of study from their pupils (as in an established college) is to set aside Saturday for class lessons, reserving the other days of the week for private lessons, so that each pupil is required to take two lessons, per week. At the private lesson special attention is given to individual needs in technic, intonation, solo work, etc., and the pupil has one whole week to prepare each lesson, notwithstanding he is taking two lessons a week.

The Saturday class lesson is quite different. First comes the unison playing of scales, broken chords, and technical studies, from memory. This is the best way in the world to cultivate memory, for although each pupil may not be letter perfect, no two of them fall down at the same place, the result being that the playing goes right on. But each pupil dislikes to stop playing and will make a greater effort to make a good showing in class than in private work. This adds a new interest to technical study that should not be neglected. After the unison playing, which need not take more than twenty minutes, there is half an hour devoted to duets, trios or quartets for violins only, all the pupils taking part by assigning several instruments to each part. The duets by Mazas and Pleyel are best for this purpose. As the class advances this feature of the lesson naturally makes way for a string orchestra, merely by adding the viola, 'cello and bass. The lesson ends with solo work by each individual member of the class, or as many as there is time for.

In this way confidence is developed, quite necessary as a preparation for the public performances and concert work to follow.

The rivalry of the class work incites most pupils to do their best to add a little more finish to the solo work than would seem necessary if none but the teacher was to pass judgment on it.

Nearly twice the amount of solo work can be done in this way, for each pupil hears the mistakes of others, and although they study different solos they absorb from each other's playing a general idea of many solos on which they need not take private lessons. I have found that by requiring strict attention of the entire class each pupil became interested in the solo work of the others, and could pick up the music and play it with very little practice.

A class of this kind develops a very helpful fellowship among its members. For the more advanced students interpretation can be explained and illustrated quite as well for a dozen minds as for one, while the preparation of so many different solos gives each member of the class a much broader view and a larger knowledge of the literature for the violin.

— h h h —

ST. LOUIS CHAPTER OF AMERICAN GUILD OF VIOLINISTS ENTERTAIN FRITZ KREISLER

The only concert which Fritz Kreisler gave in the west during his short tour this season, was in St. Louis, with the St. Louis Symphony Orchestra. He was entertained so royally that he spent three days in the city.

The St. Louis chapter of the American Guild of Violinists, Victor Lichtenstein, president, tendered him a reception in the studios of the Lichtenstein School of Music.

Henrietta Lichtenstein, who served at the reception, afterwards presented Kreisler with a rose, saying, "The American Guild of Violinists present this rose to you as a token of their great admiration." Kreisler then said, "Did you make up that little speech yourself, little girl?" Henrietta was wise enough not to say anything! Kreisler in his talk with us, deprecated the fact that so much stress is being laid on mechanical dexterity, deploring the practice of repeating a passage over and over a hundred times.

"Music was taboo." Kreisler was in genial mood, relating many amusing anecdotes of his tours.

The Inquiry Wicket

BY MYRON A. BICKFORD

A. H. R., Albany N. Y.

Q. What are some of the essentials in forming a string quartet, and how can I obtain suitable music in the easier grades?

A. I should say one of the first essentials to be observed in forming an amateur quartet would be to see that the four players are congenial, for unless they are in sympathy with each other, it will be very hard to make it a success. Then it is important that each player have at least a fairly good instrument and also that he be fairly proficient on it. The one who essays the first violin must be one on whose judgment and musical knowledge the others can rely, since it is his place to set the tempos and to virtually lead the quartet.

In the larger cities and towns it is almost always possible to find viola and cello players who will be glad of this kind of practice, but in the smaller places it is often very hard to find these instruments.

In the case of the viola, any violinist can, with comparatively little practice, accustom himself to the alto clef, and once that is done, it is smooth sailing, since the general technic of the instrument corresponds almost exactly to the violin. Aside from these occasional hindrances, the "forming" is really the easiest part, since the work really begins afterwards.

As to suitable music, it is better to take something which is very simple to start with, even though all the players may be real "soloists," for the first and most important thing to be worked for is the ensemble, and this can best be obtained when technical difficulties do not enter into the case. A few of the very easiest of which I know are Bizet's "Adagietto" from "L'Arlesienne," Dunkler's "Au Bord de la Mer," Mascagni's "Intermezzo," Rubenstein's "Melody in F," and Schumann's "Traumerei." These are all arrangements but they are effective and will serve the purpose. After these the familiar Tchaikowsky "Andante Cantabile" and Raff's "Beautiful Miller Maiden" and some of the easier of the Haydn quartets may be studied.

These can be obtained from almost any large publisher or dealer and it will probably be possible to have them sent to you on selection.

* * *

E. R. B., St. Joseph, Mo.

Q. Can you give me any information as to how to acquire a good vibrato? Which is more correct, the slow or rapid vibrato?

A. The vibrato, after the ability to draw out a good tone with the bow, is one of the most important adjuncts to artistic violin playing, and yet it is an effect which is largely individual, at least to the extent that scarcely any two violinists do it exactly alike or produce exactly the same effect. The vibrato is really the distinguishing feature between different violinists and schools of playing, for if Ysaye, Kreisler, Maud Powell and Kubelik were to draw a tone from an open string on the same violin it would be rather difficult to distinguish one from the other. But let each one play a short passage, using the vibrato, and those who are familiar with the individual styles are at once able to name the performers.

Of course the best way to acquire a good vibrato is to study with a master of violin playing who will see that it is properly developed when you are ready for it. But if for any reason you are not able to study under a good teacher, there is a work or treatise on the subject by Goby Eberhardt which you will find very beneficial.

There are also special chapters on the vibrato in "Catechism of Violin Playing" by Schroeder and in "The Secrets of Violin Playing" by Honeyman. The instructions given in the latter little work are the most complete and explicit which I have ever seen in print.

As to the correctness of the slow or the rapid vibrato, this must be left to the individual to a great extent. If it is too slow, it ceases to be effective and the same may be said when it is too rapid.

Just listen to the best violinists and select a happy medium.

A. L. M., Boston, Mass.

Q. Kindly give me a little information about the viola and the best method of learning the viola clef.

A. The viola is just as important in the string family as the tenor voice in the mixed quartet—no more, nor less. As to its tone quality, to me it has the most appealing voice of the quartet instruments.

For solos of a certain character it is most effective, though of course it has not the brilliancy of the violin. The middle and lower strings have a peculiarly rich and mellow tone, in fact almost a sombre quality. The viola is of course best known for its important place in the quartet and orchestra, but it has a very extensive literature as a solo instrument, including a number of concertos with orchestra, sonatas with piano (including one by Rubinstein), and almost any amount of smaller pieces in various styles, some of them arrangements and others original. There are a number of real virtuosos on this beautiful instrument, such as Emil Ferir of Boston, Alfred Hobday and Lionel Tertius of London, and a number of others who are members of various quartets and orchestras. As to the best method of learning the alto or viola clef, I should advise you to procure a Viola Method, such as Sitt's or Bruni's and play it through from beginning to end.

This will have the two-fold result of making you thoroughly familiar with the clef and of adjusting your present violin technic (which I am taking for granted) to the slightly larger fingerboard of the viola.

The learning of a clef is a simple matter of locating some one note or letter (in this case middle C on the third line of the staff) and working in both directions from it, remembering the letters as you work them out. By actually reading through a Method you will not only get to know the letters very readily, but what is still more important to a sight reader, you will learn to connect the printed note with a certain pitch, which of course means with a certain finger or position on the instrument.

* * *

A. J. L., Seattle, Wash.

Q. Would it be possible to learn to play the cello by means of correspondence lessons, and are there any teachers or schools

in this country giving this kind of instruction?

A. Teaching music and various instruments by mail has come to be considerably more than an experiment in the last few years, and there are a number of schools, as well as some private teachers, who are having very good success in this line of work. In many ways there is a decided advantage in having a private teacher, especially in the case of an instrument like the violin or cello; but at the same time, there are some advantages in favor of the correspondence lessons. For instance, when the directions for doing a certain thing are carefully written out, the pupil has the advantage of always having the instruction at hand to refer to, while the teacher cannot always be present, and hence little mistakes are very liable to creep in, which must be corrected later.

The question of whether it is possible to learn the cello, or any instrument for that matter, by this method must depend largely on the pupil. It is a fact that a large number of creditable players have been self-taught, at least so far as any actual lessons were concerned. They have learned partly by carefully following the directions given in ordinary methods, partly by observing and studying the methods and styles of other good players and largely by carefully analyzing and criticising their own work. Before one can make a success of correspondence study it is necessary to apply this self-criticism very rigidly, and if this be done there is no reason why a good working knowledge of any instrument cannot be obtained in this way. If it is possible to learn to play creditably well without any outside guidance at all, it is certainly easier if the work be specially prepared and mapped out for home study. I am especially familiar with the courses of study sent out by the U. S. School of Music of New York, and know that the cello course is practical and that pupils have gained results in many cases that would do credit to a private teacher. The Siegel-Meyers Correspondence School of Music of Chicago is also a well-known institution which does good work in this line, although I am not sure that their courses include the cello. There are several violin teachers, among them Ovide Musin of New

York, and Leo C. Bryant of Kansas, who teach by correspondence, but I do not recall at this moment any private teacher of the cello.

* * *

E. R. O., Mobile, Ala.

Q. What are some of the necessary qualifications of a good orchestral conductor, and is it possible to take up conducting as a study in the various conservatories of the country?

A. Some of the more important qualifications of a good orchestral conductor are: An intimate knowledge of the score and of the instruments comprising the orchestra; a certain amount of personal magnetism; a facility with the baton so that there may be no misunderstanding as to what is meant; a capacity for attention to details, or in other words, being a good drill master, and last but not least, an unfailing sense of rhythm.

This is not a comprehensive list, but it includes most of the more important qualifications which a conductor should possess.

I am not sure that conducting is made a special study in any of our American conservatories at the present time, although it is quite certain that arrangements would be made for taking it up if there was a demand.

For example, Mr. George W. Chadwick, the director of the New England Conservatory of Music, is a well-known orchestral director, and would be prepared to attend to any classes of this nature, and the same thing is true in a number of schools throughout the country.

When Safonof was the director of The National Conservatory of Music in New York, there was a special class in conducting, under his personal instruction. The best training one can possibly have is to actually stand before an orchestra and *practice*. Then, too, one should see all the best conductors and study their methods, and, if possible, actually play under some of them. There is hardly anything which gives one a better understanding of the art than this, no matter how humble the instrument may be.



An Age of Publicity



THIS is an age of publicity. The artist who fails to maintain adequate publicity hampers his progress just that much. Clothing, food and shelter are the three essentials for the preservation of the physical life. But there is more to life than physical conservation. We cannot afford to neglect the intellectual or the spiritual. The minds of the public must be fed with proper food. Nourishment for the body must be wholesome, good and blood converting if it is to produce the best results. Likewise, intellectual pabulum must be sound and nutritious in order to become effective.

Artists commit a grievous mistake by thinking that they can get along without publicity. It is one of the most essential factors in their work. It is the very breath of their artistic life. It has been proved conclusively that those who court public favor must have publicity at any cost. The secret of success lies in becoming known and remaining known; in getting your name before the public and in keeping it there; in getting the people to talk about you. Sarah Bernhardt's rule was to create talk about herself, no matter what, so long as she was talked about. Though such a rule is applicable to the musician only within limits, it is nevertheless a method that points to the mark. Musicians recognize the importance of being public figures. They must be talked about. They must be on the public tongue; otherwise, success is uncertain, even doubtful.

It is not necessary to depart from truth or to engage in a campaign of fraud, but it is essential to have something said often, in multitudinous ways and in as many different forms as possible. The artist should use a certain per cent of his income for publicity, for it is a commodity fully as necessary to his welfare as any other connected with his career. There is a right way and a wrong way, of seeking and of obtaining publicity. Therefore, one must be a student of it. He must know the right kind and where to get it. He cannot afford to seek publicity blindfold, nor can he expect good results if he falls a victim to sharks and rascals only too

eager to take his money, and being unable to fulfill their promises, offer, as an excuse for their incompetency, some witless and irrational explanation.

There is but one road. It is straight and true, though not always easily observed. One has to keep a sharp lookout lest he be lured therefrom. There are many pitfalls and snares; therefore it behooves the artist to be on guard as well as careful. The old axiom, "Be sure you're right, then go ahead," holds good in this as in every other form of business activity, for publicity is a business, not a gamble or a game. Publicity is a necessity, but it must be pursued according to the principles of sound logic and business sagacity.

Those who do not know how to undertake a publicity campaign can easily find out, and those who have not the time or the ability to look after their own interests can easily get in touch with those who do. The rule of the twentieth century is that you must become known, and if you are known you must become more so. There is no other road to contemporary fame. —*Musical Courier*, March 27, 1912.

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Ole Bull's Widow Left \$400,000 Estate

Mrs. Sarah C. Bull, widow of Ole Bull, the violinist, left a total personal estate of \$400,000, according to a report to the Surrogate of New York County made last week by Deputy State Controller Frazer. Mrs. Bull died January 18, 1911, leaving most of her estate to men and women associated with her in the pursuit of a Hindoo cult. Her daughter, Olea Bull Vaughn, successfully contested the will and received all the estate. The part of the estate located in New York amounted to \$43,821. There were large real estate holdings in Maine and Massachusetts.

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American students have acquired all necessary technic right at home; have become soloists without leaving these shores; have become teachers of harmony and composition; have written symphonies and songs that are played and published in Europe.

The Wagner and George Violin Studios

Suite 1000-1015, 16 Steinway Hall Bldg.

THE new violin-making studios of the firm of Wagner & George, are in the same building that they have occupied for the past fourteen years; they have moved to more spacious quarters, and now have a beautifully-lighted suite of well-arranged rooms.

The first picture shows the reception room, with its scores of pictures of prominent violinists, teachers and composers. The new violin case is not shown here, but the large cello case may be seen, and the old clock which has always been a feature in their rooms. The bust of Paganini is the work of Mr. Wagner, who devotes some of his spare time to modeling.

The second picture shows Mr. Wagner in his workroom, varnishing a cello; and Mr. George in his room, intent on some part of a violin. Their friends will find them occupied about as here represented almost any time they visit them; and it would be hard to imagine a more perfectly natural position for both. Mr. George devotes his

work mostly to violins, while Mr. Wagner devotes most of his time to the making and repairing of cellos as well as the making of violin and cello bows, which are rapidly becoming recognized by the best artists as being superior to any other bows.

It is fourteen years since Mr. George began his work with Mr. Wagner at repairing. His constant association with Mr. Wagner and other artists, visiting and those locating here, together with his born genius for his chosen art work, have done a great deal toward guiding him to the highest ideals of violin making. The first two violins he made were copies of a Joseph Guarnerius, the King Joseph of the Hawley collection, and Van Oordt's Strad. After following these models for some years, he gradually changed, adopting a model of his own, following quite closely the Guarneri model, which type he found most successful as to tone.

We are always glad to note anything in the way of a comparison of new and



Messrs. Wagner and George in Their Work Rooms.



Reception Room of Wagner and George

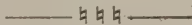
old violins, where the audience does not know which is being played. Such an occasion occurred lately at a concert of the Minneapolis Symphony Orchestra. The concertmeister, Mr. Richard Czerwonky, plays an old Cremona violin. During a solo one of his strings snapped. Mr. George Baum, one of the first violins, handed him his violin a new one made by Mr. Carl George. The audience showed just as much enthusiasm as usual over his playing, not knowing that they were expressing a verdict in the great question of the old versus the new, with the result that three more violins were ordered by leading members of said organization.

Mr. Franz Wagner is so well known to the world of violinists as a teacher and soloist of the cello, that he needs no introduction.

The violinists now before the public who are playing the modern instruments made by Wagner & George are Adolph Rosenbecker, concertmeister, San Francisco Sym-

phony Orchestra; Prof. Harold Knapp, Northwestern University, Evanston, Ill.; Ludwig Becker, former concertmaster Thomas Orchestra, Chicago; Herbert Butler, Chicago; Guy Woodard, former concertmaster Chicago Symphony and St. Paul Orchestras; Jan van Oordt, London, England; Hugh McGibeny, Indianapolis, Ind.; Edwardo Hoff, Cincinnati Orchestra; George Baum, Minneapolis Orchestra; Harry Gilman, touring country in Guerro and Carmen; Willy Specht, New Orleans; and many other well known violinists throughout the country.

Wagner & George also have a fine collection of old violins, violas and cellos of various makers of the Italian, German and French schools, which include a particularly fine assortment of violins, ranging from \$75 to \$250 and \$300; bows of the best German and French makers; the very finest of Italian gut string and their own silver-wound strings, which can hardly be duplicated anywhere.



The important thing in life is to have a great aim, and to possess the aptitude and perseverance to entertain it.—*Goethe*.

A YOUNG VIOLINIST.

Bernard Mandl, who recently appeared in a violin recital, proved himself a splendid performer. He developed so much since he was heard a year ago at Steinway Hall, that his teacher, Mr. Alexander Lehmann, predicts that he is destined to become a fine violinist. He played the Kuyawiak by Wieniawski from memory, his technic is already well developed and



Bernard Mandl

he played this composition with just the right spirit that brought great applause. He is eleven years of age and masters the following compositions with good skill and judgment. Thais, Serenade-Moszkowski, Spanish Dance, Rehfeld, Serenade-Drdla, 23 Concerto, Viotti and several compositions by Kreisler.

Zoellner Quartet in New Jersey Concert

The Zoellner String Quartet gave a concert at Red Bank, N. J., December 13, in the First Presbyterian church, the program containing the Mendelssohn E Flat Quartet, op. 12; Beethoven C Minor Quartet; two short pieces, "In Elegiac Mood,"

by A. Walter Kramer, Glazounow's Scherzo, op. 35, and Sinding's Serenade, op. 92, for two violins and piano. The Sinding Serenade was performed by Miss Zoellner and Amandus Zoellner on the violins, while Joseph Zoellner, Jr., played the piano.

Williams Wallace Graham gave a violin recital last month.

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THE CONTEST PRIZE WINNER

Editor THE VIOLINIST:

Reading the very interesting article on "The Modern Violin," by T. H. Mann in the November number of *THE VIOLINIST*, reminded me that I had not expressed my appreciation to the American Guild of Violinists, who by *their votes* (in Contest of Old and New Violins, held at their National Convention in Chicago, June 13-15, 1912,) awarded *the first honors* to a violin of my make, in competition with so many splendid specimens of ancient and modern art.

I now wish to give, through your valuable journal, my most sincere thanks and best wishes to the guild. May it be a source of inspiration to its members and the musical world.

I also wish to thank Mr. Ludvig Wrangell, the eminent soloist and teacher, for entering this instrument in the contest, and Mr. Thomas Purcell for the fair and impartial manner in which he performed his duties as contest player, in what must have been a very trying situation.

I should like to suggest, at this time, that in connection with evenness, tone quality, power, etc., the *closeness* to *Cremonese models* in design, workmanship, wood, varnish and general artistic effect should be considered at some future time. I feel satisfied that a contest of this kind would show very surprising results. And what is more satisfying than to copy the beautiful Amati, the glorious Stradivari, or the magnificent Guarneri to obtain as near as possible the *true expression*, and meet with some measure of success?

Yours respectfully,

WALTER SOLON GOSS.

Room 513, 218 Tremont Street, Boston, Mass.

December 4, 1912.

Reference: Midsummer Number "Violinist." ADVERTISEMENT.

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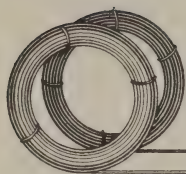
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THE VIOLINIST 431 So. Wabash Av. **Chicago**



Fiddle Strings

DRESDEN

Rich. Strauss new opera was a disappointment, chiefly so on account of the libretto, which is antiquated, so far as the foregoing play of Molières goes, and rather tedious regarding the uninteresting plot of the opera. Of course there are parts in the score revealing Strauss' unequalled orchestration, his brilliant colors and so on, only they are hidden in detail work, the final impression is dull. The criticism in the dailies ran the opera down in a distressing way, even sarcasms of more acid kind than those of Strauss's own (in the opera) were published in the papers. The performance under Schuch's lead surpassed anything heard of late.

In a conservatory concert *Adrian Rapoldi* distinguished himself as a Bach interpreter of note. He gave a mature artistic reading of the *Ciavouna*.

Carl Flesch and *Arthur Schuabel* won unsinted praise for their "Sonata Abend." Flesch is unrivalled.

An American violinist of great promise is Miss *Whitsun*, a pupil of Theo. Spiering, who introduced herself very favorably in a *Geneerbehaus* concert. She played *La las'* *Sinponie* *Espagnola* and *Hugo Kaun's* "Fantasiesteick" with orchestral accompaniment. The young artist owns expression and technic. She had a warm reception.

A. INGMAN.

America Needs National Conservatory, Says Ysaye

"Afar off," said Eugen Ysaye to Sylvester Rawling, "I noticed your musical progress. Nearby, I feel it. At my first appearance I recognized beneath the warmth of the welcome the audience accorded me a finer musical sense, a keener appreciation of art even than when I was here before. Why, thought I, does not this great, intelligent nation have more musical initiative produce more artists, create more works?"

And the answer was inevitable: You must establish a national conservatory. If you cannot, as we do in Europe, have such an institution supported by the government, surely your men of great wealth will take pride in founding and carrying on such an institution."

"The ideal place for music? It is Vienna," said Eugen Ysaye to Charles Henry Meltzer shortly after his arrival in New York. The violinist did not notice that any serious changes had taken place since he visited America eight years ago, but he did not admire our new skyscrapers. "Those skyscrapers built next to lower structures do not charm me," he said. "They suggest—well, an uneven set of teeth."

Fritz Kreisler will return to America for an extensive tour under the direction of C. A. Ellis of Boston, and will play a great deal with the Boston Symphony Orchestra, besides his recital appearances.

"Two hundred and fifty concerts in 1910-11, two hundred last year—and this year will record quite as many—made me feel that next year should be a year of rest," said Mr. Kreisler. "But I could not refuse the splendid offer to come to America, for I love to be here." (And one can see by the way he says this that America is very dear to him.)

"There are tremendous possibilities here musically, and I recognize the growth since my last tour. Everywhere I find a keener interest displayed in serious musical art and also an advance in the maintaining of orchestras, opera, etc., in the several cities. On the other hand, a greater manifestation of purely commercial competition is noticeable. Of course, creative art cannot flourish against too much commercial competition. But in twenty years, perhaps, America will have attained to its place of commercial preëminence and then it will settle down to the production of fine art-works."

BERNHARD LISTEMANN

BERNHARD LISTEMANN needs no introduction to the musical public. As Soloist and Teacher he has a reputation second to none. He successfully occupied the following positions :

Concertmaster of Harvard Musical Association, Boston
 Concertmaster Theo. Thomas Orchestra, New York
 Concertmaster Boston Symphonic Orchestra
 Conductor of Boston Philharmonic Orchestra
 Conductor of Boston Philharmonic Society
 Conductor Boston Amateur Orchestral Club
 Director Violin Department Chicago Musical College

As Soloist he introduced to the American public among prominent compositions the following:

Joachim—Hungarian concerto in D minor; Vieuxtemps—A minor concerto; Ernst—F sharp minor concerto; F. Listemann—G minor concerto; F. Listemann—D minor concerto; Reinecke—G major concerto; Dvorak—A minor concerto; Tschaiowsky—D major concerto; Paganini—D major concerto (complete)

As teacher he brought out: Francis Macmillen, Floritzel von Reuter (both of international reputation); Theo. Lindberg, director College of Music, Wichita, Kan.; Johannes Brill, Professor Royal Conservatory, Hanover, Germany; Valdemar von Geltsik, Director Musical Department, University of Wisconsin, Madison, Wis.; Ben Cutter, Professor New England Conservatory, Boston; S. Rhys, former Concertmaster St. Paul Symphony Orchestra; Louis Eaton, Concertmaster Boston Grand Opera; Charles Higgins, Chicago Grand Opera; Members of the Boston Symphony Orchestra: Fred Mahn, D. Kuntz, W. Krafft, R. Marble, F. Schuchmann, J. Eichler, J. Mullaly.

From all parts of the country: Abby Clark Hogan, Jenny Ladd, John Streeter, Alice Barbour (Honolulu), Bertha Webb McKinley, Ed. Tobin, Lillian Chandler, Edith Christie, W. Dodge, Agnes Pringle, Max Fischel, Frank Winters, Ethel Gerts, Johanna von Ackern (Berlin, Germany), Fanny Lasey, Alice Clough, Guri Hausch, Dana Cooper, Louis Blackman, T. M. Paulsen, Ebba Hgertstodt, Berlin (Germany), James Voss, William Hoffmann, Wm. Furburg, Professor Jos. Gahm, Mrs. Hall Thatcher, Louis Magnus, Geo. Brayley, Fred Given, Jos. Daudelin, B. Y. Holmberg, Agnes Gray, Vera Watson, Ida Howard, Geo. Baum, Carl Moller, Elsie Oberg, Otto Trentlein, John Behr, Josephine Jones, Winifred Townsend, J. Tinedo, Wm. Conrad, Alex. Lehmann, Mary M. Carroll.

It may be of interest to know that the teachers of B. Listemann were the foremost of their time: Ferdinand David, Joseph Joachim and Henry Vieuxtemps.



BERNHARD LISTEMANN

Mr. Listemann's Studio is at the FINE ARTS BUILDING, 519, where he teaches in the afternoons of Wednesday and Saturday.

BRUSSELS

When you enter the delightfully cozy house of César Thomson in Brussels, you have the impression of being in a venerable domain of art presided over by a veritable patriarch in music. The master and his vivacious wife, an Italian by birth, at once give you the feeling of being at home. They are ready to discuss music with the ever-youthful enthusiasm of true artists. And considering this enthusiasm, it was rather a surprise to me to hear that the eminent pedagogue took anything but an optimistic view of present-day violin playing.

When asked what he thought of modern American violin students, Thomson replied:

"I admire their diligence, their perseverance and their intelligence, but I deplore their hurry, their lack of thoroughness and consequent lack of inspiration. Of course, I speak of Americans in general when I say this. I have had American pupils who did excellent, even extraordinary work, but I find that your countrymen are somewhat similar to the 'prodigy' we have just been speaking of. They insist upon getting into public work before they are ripe for it. And you know yourself that, if a young artist begins a professional career before he is ready for it, it is very difficult for him later to resume his studies where he left off before making his debut.

BERLIN

The death of the 'cellist in the Marteau Quartet caused Henri Marteau to cancel all engagements of the season, despite announcements made long before.

Marteau came to fill the place of Joachim in the Royal High School, which, musically, has apparently proved satisfactory. Yet, as the personality or person of Joachim could by no means be duplicated, there is still a feeling of loss among the friends of the former professor. Marteau is still active in the Berlin concert world, despite the disbandment of the quartet, that had begun to be regarded as a permanent fixture in the realm of the artistic. A concert was given the past month by the violinist to assist the wounded Bulgarians.

Famous Violin Maker a Bankrupt

Dec. 7.—One of the most widely known

violin manufacturers in the world, Robert Beyer, has just declared his insolvency. He was supposed to be a millionaire. Unfortunate speculations in American copper stock are blamed for his losses.

At present Theodore Spiering is filling numerous violin concert engagements in the European concert field. On December 1 he was the soloist at the Staedt. Volks Symphony Concert in Dresden and on December 12 he was heard in his own violin recital in Berlin. Other engagements filled are at Lausanne, Copenhagen and Wiesbaden, all with orchestra.

On December 17 Mr. Spiering conducted the Blüthner Orchestra in Beethoven Hall. In the same week the young violinist, Zeta Gay Whitson, a pupil of Mr. Spiering, made her debut with the Blüthner Orchestra in the Königliche Hochschule der Music, his teacher conducting.

NEW YORK CITY.

Tollefsen Pupils Play Chamber Music.

The advanced violin pupils of Carl H. Tollefsen appeared in recital recently in Memorial Hall, Brooklyn, assisted by Henrietta Hurwitt and Mabel Wolff, pianists, artist pupils of Mme. Tollefsen, and a quartet of four violins, Arvid Vik, Peter Simonsen, Roswell L. Thompson and Elling M. Hager. In place of Miss Rothwell, who was ill, Mr. and Mrs. Tollefsen played the new violin and piano suite by Edmund Severn.

William Reddick, a young American pianist who has been studying with Clarence Adler, the New York teacher, has been engaged by Arthur Hartmann, the violinist, as accompanist on the latter's transcontinental tour.

Jeanne Franco, violinist, and Bedrik Vaska, 'cellist, were soloists at the concert given December 12 at the Waldorf-Astoria under the auspices of the Ladies' Society of the Sanitarium for Hebrew Children, Rockaway Park. The program opened with a performance of the Allegro and Scherzo of Arensky's D Minor trio by Mme. Franco, Mr. Vaska and Miss Askenasy, accompanist.

The Tollefsen Trio gave a concert in the ball room of the Hotel Astor on December 20 under the auspices of the Public Good Society of which Mme. Alma Webster-

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CRITICAL OPINIONS

EUGENE YSAYE:

"A virtuoso of a *superior order*—one of my best pupils."

ARTHUR NIKISCH:

"One of the most talented pupils the Leipzig Conservatory has ever had."

JACQUES THIBAUD:

"A very remarkable *artist*, in addition to being a great violinist."

DR. OTTO NEITZEL (in *Koelnische Zeitung*, Cologne):

"Among those whom we have heard on the concert platform during the past few years, he is the most finished, and sympathetic. One could call him a new-born Ysaye, if at the same time his bowing—especially the elegance of his staccato—did not awaken memories of Sarasate."

ROBIN H. LEGGE (in *Daily Telegraph*, London):

"Not since Sarasate have we heard violin playing more neat in the left hand or more masterly in the bow hand."

Powell is the founder and president. Each member of the trio appeared in solos and in the trio by Schutt in E Minor, op. 51, mention should be made of Bedrich Vaska, the Bohemian 'cellist, who took the place of Paul Kéfer at very short notice. Mme. Tollefsen's piano numbers were the A Flat Study, of Chopin, and the Eleventh Rhapsody by Liszt. Mr. Tollefsen played the "Meditation" by Massenet, Pierrot-Serenade by Randegger and the Brilliant "Zephyr" by Hubay. Mr. Vaska's numbers were a Romanze of Hugo Becker, a Moment Musical of Schubert, ending with the ever-popular Tarantelle by Popper.

Alois Trnka in Recital.

An addition to the number of violin recitals with which the New York concert calendar has been crowded was that of Alois Trnka, the New York violinist, who drew a good-sized audience to Carnegie Lyceum last Sunday-afternoon, assisted by Ludmila Vojacek, the Bohemian pianist. Mr. Trnka opened the program with the Tartini Sonata in B Minor, and later in the evening four transcriptions by Fritz Kreisler, the old Vienna "Liebesfreud" winning its usual tribute, and the Tartini Variations on a Covelli Theme gaining a recall for the performer. Mr. Trnka chose as his finale the "La Campanella" by Paganini.

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Sixteen concerts were given by Mr. Spalding in Holland last month, with Coenraad V. Bos, accompanist.

Mr. Spalding will begin his American tour the coming fall.

In her western tour, three concerts were given by Maude Powell in San Francisco at Scottish Rite Hall, with many numbers taken from the new music so characteristic of her program selections.

The "Deep River" and G Minor Concerto by Coleridge Taylor, and "Up the Oklawaha," (Marian Bauer), were given Mme. Powell, Gilbert's Scherzo "Marionettes," dedicated (with the three foregoing numbers), to herself, and sonatas by Nardini, Brahms, Bach and Grieg, together with the Bruch Concertstück in F sharp minor, and the Lalo Symphonic Espagnole, were presented also during her stay in San Francisco.

Early in December Mme. Powell visited in Dallas, Texas, taking a short rest.

NEW YORK

Even the most prominent musicians in all the branches of the orchestra, violin and piano, with all the etceteras, were content to occupy the humblest seats at the joint recital of Eugene Ysaye and Leopold Godowsky, in Carnegie Hall. One of the first numbers was the César Frank A Major Sonata, dedicated to Mr. Ysaye, played by the two artists, similar in temperament and accomplishments. The Chausson "Poeme" was played by Ysaye, and when, as an ending, the Beethoven "Kreutzer" Sonata was given, encore enthusiasts rushed to the platform and demanded a dual encore. It was granted, though in a manner unique as it was surprising, for instead of playing a violin-piano composition, Mr. Ysaye abstracted himself in the playing of a Vieuxtemps solo, while Mr. Godowsky simultaneously furnished an accompaniment, decidedly antiphonal in the combination, playing a Chopin composition.

An immense audience greeted Mr. Ysaye when he played at the Sunday evening concert which he gave in the Metropolitan Opera House. Here he played the B Minor Concerto of Saint-Saëns and Bruch's "Scotch Fantasy," and though past eleven o'clock when the latter was finished, the audience refused to withdraw until two encores were played, the "Havanaise" by Saint-Saëns and the Vieuxtemps "Rondino."

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Louis Persinger, returning to his native land after years of study in Europe, making his debut in New York early in the fall, appeared, for the second time, in Aeolian Hall, after an extensive western tour, giving his first Chicago recital the middle of December. The program was given January 14, opening with older classical works, followed by compositions of more modern and present day violin writers. The numbers on the program were:

1. Haendel.....Sonata, E Major
Adagio-Allegro-Largo-Allegro.
2. Mozart.....Concerto, E Flat
Allegro moderato
Un poco adagio
Rondo
3. a. Desplanes-NachezIntrada
b. Muffat-PressRigaudon
c. Gretry-Franko.....Danse legere
d. Pugnani-Kreisler.Prelude and Allegro



Mr. Alexander Lehmann

MR. ALEXANDER LEHMANN, recognized abroad and in America as a pedagogue and one of the foremost violin instructors, has been a resident of Chicago for many years. Pupils come to him from all parts of the country. During the summer months he instructs three days every week ambitious teachers from out of town schools and colleges.

Through his association with the great masters of Europe and his extensive travels through Germany, England, Russia, Ireland, Scotland and other countries, he has acquired a broad view of his work and developed an interesting personality. The advanced student who wishes to prepare himself for concert work is assured a most thorough interpretation of the classics: Bach, Handel, Beethoven, Mozart, etc., also the work of modern composers.

His residence studio is most interesting. Many autographed photos from such personalities as Tschaikowsky, Auer, Sevvick, Singer, Bruch, Wieniawski and many others adorn the walls. His musical library is probably the finest in the country.

Mr. Lehmann received the news from Madame Wieniawski of her famous husband's death on November 11, aged 75. When Mr. Lehmann went abroad he was invited by Joseph Wieniawski to come to him and play the more important compositions of his gifted brother, Henry, and through him he received many helpful suggestions, forming a sincere friendship which lasted until his death.

One Sunday of each month Mr. Lehmann gives his time to correspondence with his friends in the old world. Only recently he received a letter from Johan Lauterbach and Karl Goldmark,—the latter's opera, "Cricket On the Hearth," was performed only recently at the Auditorium. Mr. Goldmark is over 82 years old.

Mr. Lehmann is one of the founders of the American Guild of Violinists, is vice-president of the National Guild and treasurer of the Chicago Chapter. Among the many pupils of Alexander Lehmann, who have gained recognition here and abroad, are Bert Schmidt, who was his pupil for over six years, and is first violinist of the Kiam orchestra, Munich, Bavaria; Maud Higgins, Evelyn Walters, Edward Kohn, Carleton Kaemeyer, who have won recognition as magnificent performers.

His studio is at 718 Fine Arts building, Chicago.

4. Cesar Franck.....Sonata, A Major
 Allegretto ben moderato
 Allegro
 Ben moderato
 Allegro poco mosso

5. a. Schubert-Wilhelmj.....Ave Maria
 b. Zimbalist.....Hebrew Air and Dance
 c. Wieniawski-ThibaudSaltarelle

In his Chicago recital at the Studebaker, Mr. Persinger gave the "Chantnegre" of Kramer, so often seen on artist programs. The De Grasse Scherzo, the Mozart and Nardini concertos were also given, with Samuel Chotzinoff, who is accompanying Mr. Persinger in his concert tour, at the piano. When in the city of his nativity, Mr. Persinger was welcomed by all the musical organizations in the city, and in his reception even the city, both officials and public, participated in the due appreciation of his accomplishments—a success in the place of his birth. In Denver, Colo., Mr. Persinger appeared as soloist with the Alice Nielson Concert Company.

Championing the concerto in E Major by John Powell, an American, the Russian virtuoso, Efrem Zimbalist gave the work first in New York, soloist in a concert with the Nahan Franko Orchestra at Carnegie Hall. The concerto is modern in form and effect, and though thematically allied, perhaps unconsciously, to other compositions, the work is original in general development and musical content, and is a desirable addition to the few American concertos. The Bruch G Minor Concerto, a Polish Dance by himself, also his "Hebrew Dance," taken from the group of "Three Slavic Dances," which twice when encored, were given by Mr. Zimbalist. The "Witch's Dance," by Paganini, with double stopping in harmonics, was given by Mr. Zimbalist at the end of the program, and encored three times, the C Major Humoresque by Grieg, Maude Powell's "Minute Waltz," transcribed from Chopin, and his "Orientale," being given.

In Baltimore, on December 10, Mr. Zimbalist gave a recital, playing the Vivaldi, a minor concerto, Brahms's Sonata in D Minor, the Cui "Orientale," "Scènes Czaradas," by Hubay, and the violinist's own "Russian." Mr. Zimbalist was enthusiastically received and responded with several encores, which included the Dvorak "Humoresque" and a Chopin Waltz.

In Syracuse, N. Y., December 17, he repeated the Brahms Sonata, giving a well diversified program.

Friday and Saturday, January 10 and 11, the Powell violin concerto was repeated by Mr. Zimbalist at the Thomas Orchestra concerts, it being an innovation to the Orchestra Hall concerts.

Apprehension was expressed by Baroness Von Suttner in her crusade against war, that, at the Balkan crisis several weeks ago, if Austria became involved in the contest, Mr. Kreisler possibly would be compelled to sacrifice the bow for the sword and the instrument of art for the instrument of war. That such a calamity could happen is possible, but that an artist, international in reputation, should sacrifice his one pre-eminent mode of expression perhaps inefficiently to the interests of a sanguine and often self destructive contest, could not but raise a musical furore. Yet it is difficult to believe, even for the most terrible conflict, that providence, or perhaps the seeming guardian genius that has averted disaster and shielded those capable of giving the most to the world, many, many times before, would not provide a method of deliverance from, in the words of the Baroness, "the sacrifice to this madness of universal slaughter."

But such fears can have no place in the mind of Mr. Kreisler today.

The first New York recital of the season, by Fritz Kreisler, was given at the Waldor-Astoria, December 20, it being a benefit for the Music School Settlement. The Numbers played by Mr. Kreisler were the Sonata in D Major, Handel; Prelude and Allegro, Pugnani; Mélodie, Gluck; "Chanson Louis XIII et Pavane," Couperin; "La Chasse," Cartier; Variations, Tartini; "Chanson Méditation," Cottenet; "Caprice Viennois," Kreisler; "Tambourine Chinois," Kreisler; "Indian Canzonetta," Dvorak-Kreisler; "Aus der Heimat," Smetana.

After Fritz Kreisler had played the first movement of the Beethoven Violin Concerto at the first December concert of the Boston Symphony Orchestra in Carnegie Hall, New York, there was a storm of applause which lasted fully two minutes.

The great violinist, was recalled seven, eight, nine times, while the enthusiasm continued without the slightest idea of a *de-*

Recital by Zukowsky

Alexander Zukowsky, the eminent violin artist, charmed a large and enthusiastic audience at the Dryfus theatre last evening, the recital being the third number of the artist concert series arranged by Miss Lena M. Baer, directress of the Lafayette Conservatory of music, assisted by Mrs. Edward H. Pottlitzer. The program presented by the distinguished violinist was one of unusual excellence and one that enabled him

to display the full range of his remarkable powers. His playing is characterized by purity of tone, perfect sympathy with the composer's motif and a dignity and grace of expression that are peculiarly his own. The program included several numbers that have become familiar to Lafayette music lovers. Tartini's "Trille de Diable" was the opening number and its purpose was to demonstrate the artist's execution of the trilled double stops. The next selection consisted of three movements of the Mendelssohn Concerto, an exceedingly difficult number, which was perfectly rendered. The artist brought out the full beauty of the composition. The artist displayed his marvelous technique in the allegro molto vivace movement. The Meditation from Massenet's "Thais" was an exquisite number which was beautifully presented. Mendelssohn's

"Menuett" and the entrancing "Liebesfreud" by Kreisler were both impressively rendered. As an encore the artist gave the Beethoven minuet, which was used both by Kubelik and Maud Powell in their recitals here. The "Carmen" fantasia by Hubay was elaborate in character. The last group included a charming cradle song by Caesar Cui, a brilliant serenade by Arensky, and the wonderful "Perpetuum

Mobile" by Franz Ries, which is one of Kubelik's most famous numbers. This requires great physical endurance as well as artistic expression and was the fitting closing number. Miss Bertha Mendelbaum, the accompanist, is a young and gifted musician, and her work lent additional beauty to the violin numbers. The violin used by Mr. Zukowsky formerly belonged to Dvorak. The next number in the artist's concert series

will be Margaret A. Allen, dramatic reader, who will present Tennyson's "Guinevere" on the evening of Monday, December 2.—*Lafayette Courier*, Nov. 19, 1912.

Zukowsky and His Orchestra

The Chicago Hebrew Institute, one of the large social centers in Chicago, is succeeding in giving the people of its neighborhood instruction in the hand crafts and physical recreation. During the opera season a course is being given on the best operas. These are illustrated by vocal and instrumental music, including talks on "Carmen," "Lohengrin," "Faust," "Tristan and Isolde," "Cricket on the Hearth," etc. Another musical treat is the orchestral concerts that are given every two weeks, to which the admission is limited to 10 cents.

This orchestra is under the directorship of Alexander Zukowsky, made up largely of members of the Theodore Thomas Orchestra.

On December 22, a seventeen-year-old pupil of Mr. Zukowsky, Harry Cohn, made a sensation by his beautiful playing of the Vieuxtemps Ballade and Polonaise and Aletter's Frühlingslied. On December 8 another Zukowsky pupil, Reuben Davis, eleven years old, played the Rode ninth Concerto and Durand's Checonne. Nellie Wolff, a Zukowsky pupil, will play on January 19th.

These recitals have become so popular that the hall has been crowded and at the last December recital, some three hundred turned away; so they will be given weekly for the remainder of the season. A jubilee concert will be given January 10, with Mr. Alexander Zukowsky as soloist.



Alexander Zukowsky
Soloist and Teacher

crescendo. It seemed as though even the most conservatively disposed were more or less secretly hoping that the decree against extras might for once be relaxed. Unhappily there was no piano on the stage and a repetition of the final concerto movement would scarcely have been practical, so the applause clamor was after a time relaxed.

Mr. Kreisel has fulfilled engagement after engagement in joint recitals with other soloists this season. One was given in New York with Olive Fremsted, soprano and another in Worcester with Mme. Matzenauer. At a recital in Buffalo, Mr. Kreisler and Johanna Gadske gave the program.

Philharmonic Trio in Brooklyn Concert

The Philharmonic Trio, comprising Alexander Rihm, pianist; Maurice Kaufman, violinist, and Bedrich Vaska, violoncellist, assisted by Willard G. Ward, basso cantante, of the St. James M. E. Church, New York, gave a concert in the Crescent Club, Brooklyn on Sunday afternoon, December 1.

While Eugen Ysaye has not been made the successor of the late Edgar Tinel as director of the Brussels Conservatoire he, nevertheless, has been given a post hitherto held by the director in being appointed *maître de chapelle* to the court. The new director, Léon du Bois, who has been at the head of the Louvain School of Music, is described by *Le Ménestrel* as "an artist of real worth, a talented composer and a capable administrator." His opera, "Eden," was one of last winter's successes at the Flemish Opera in Antwerp and it is supposed that his new Brussels appointment will open the doors of the Théâtre Royal de la Monnaie to him.

Further honors were given Mr. Ysaye, when he was banquetted by "The Bohemians" at Hotel Astor in New York. He was ushered in by President Franz Kneisel amid the blast of trumpets and roll of drums. Almost before the banquet had begun, out went the lights, and a Christmas tree in the forepart of the room, was revealed.

Shortly after 9 o'clock another master of the violin was added to the assemblage in Fritz Kreisler, who despite the indisposition of his wife, came to be present at the festal board with him whom he has called "the greatest of us all." There was a fanfare and the entire gathering arose

and applauded the Austrian violinist as he made his way to his place at the right hand of President Kneisel. Two more noteworthy arrivals occurred before the evening was over, Efrem Zimbalist, who came from Brooklyn, where he had played a recital, and Mischa Elman who as soon as his appearance at the Metropolitan Opera House concert was over joined the party, and in Chicago the same artist, with perhaps even a few additions, will be present January 26 at the reception by the "American Guild of Violinists."

In New York Mr. Ysaye gave a number of public concerts, one in Carnegie Hall with the Philharmonic Society, in which he played a Corelli and a Leloir number, and later the well known G Minor Concerto of Bruch. In the second concert he played the D Minor Concerto, by the same composer, the Mozart Sonata in D Major, the Saint Saëns "Havanaise" and several other numbers, and according to those present, the performance of the artist was even above his usual playing.

With so many concertos on the program one might have thought oneself in Berlin when Eugen Ysaye gave a recital, his third, accompanied by the New York Philharmonic Orchestra, Josef Stransky conducting. Mr. Ysaye presented the Vivaldi Concerto in G Minor, Beethoven's D Major and Bruch's "Scotch Fantasy."

The third concert of the Kneisel Quartet will take place at Aeolian Hall on January 14. The program will include the quintet for strings by Charles Martin Loeffler, in which the quartet will have the assistance of Samuel Gardiner.

Paul Gruppe, the young 'cellist, arrived in New York aboard the *Carmania* the first week of this month, and has begun his transcontinental tour to San Francisco. This will be his fourth American tour. Mr. Gruppe has just finished a long English tour with Mme. Pavlowa, the Russian dancer.

Gruppe played on January 8 for the Century Club in Philadelphia and will give a recital at Aeolian Hall, New York, the middle of January. During February he is to play a series of twenty concerts on the Pacific coast. His other engagements include appearances in Columbus, Evanston, Ill.; Grand Rapids, Mich.; Appleton, Wis.; Washington, D. C., and New York, with the Haarlem Philhar-



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CHICAGO

monic. The coming tour is under the direction of Haensel & Jones.

Bohemian Arts Club

The first soiree this season of the above club was held at the Pilsener Hall, November 20, to celebrate the memory of Paroslav Vechlichy, one of the most eminent of Bohemian poets and authors. A "Terzetto" by Dvorak, for three violins, was given by J. H. Chapek, Milan Lusk and Elmer Chapek.

Herbert Kirschner, in the violin concert given at the Whitney Opera House, December 17, by himself, played, among other things, the Paganini Concerto, Bach's "Prelude in E," for violin alone.

Miss Ethel Beldon presented her violin and piano pupils at the Y. M. C. A. Auditorium in Elgin, Ill., last Thursday. Those taking part were: Marvel Rambow, Marguerite Wills, Forrest Kaynor, Thelma Olms, Carlotta Youngren, Wilda Coates, Arline Grunlun, Myrtle Rambow, Alverda Doxey, Mildred Coon, Norma Stewart, Lineta Lees and Marie Egner.

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CHICAGO

Sadie Walker, head of the violin department at the University Studios, 5828 Woodlawn avenue, has been engaged for the violin department of the Cosmopolitan School of Music.

Among the numerous concert engagements Miss Walker has filled this year are those of the Quadrangle Club, November 27; Wahoo, Neb., November 20; Emporia, Kan., November 22, and Macomb, Ill., November 11, where she gave the following program:

Concerto, E. Major.....*Bach*
 Allegro
 Adagio
 Allegro assai
 Minuet in G.....*Beethoven*
 Chanson Louis XIII et Pavane.....
*Couperin-Kreisler*
 Andantino*Martini-Kreisler*
 Siciliano et Rigaudon....*Francoeur-Kreisler*
 Variations on a theme of Corelli.....
*Tartini-Kreisler*
 Ronde dest Lutius.....*Bazzini*
 An Old Love Tale.....*Gena Branscombes*
 Mr. Arthur Fram, accompanist.

Violin Recital by Amy Emerson Neill

Assisted by Miss Elisabeth Schmitz-Pollender, as accompanist and soloist, Miss Amy Emerson Neill gave a violin recital in the Fine Arts Theater, November 12.

Bruno Steindel appeared again as soloist with the Thomas Orchestra the last week in December. At the Friday afternoon concert Mr. Steindel was tendered an ovation incident to the presentation of a laurel wreath by one of the trustees of the orchestra in commemoration of the fact that the Friday afternoon concert marked his twenty-fifth solo appearance with the orchestra, added to the fact that he has been with the orchestra dating from its organization many years ago.

Robert Louis Barron, the young American violinist, who began his musical education with Henry G. Ritz of Detroit, is preparing to enter the recital and concert field under the tutelage of Bernard Listemann.

Mr. Barron, though a young man, is now employed as one of the faculty of the Sherwood Music School of Chicago.

Frederiksen Violin Pupils

A concert at the Whitney Opera House by three pupils of Frederik Frederiksen, occurred December 16. The three performers were Mrs. Louise Maier-Freiwald, Miss Pearl Hinkel, and Mr. Alfred Goldmann, and the program was diversified with orchestra selections. Mr. Goldmann played the Saint-Saens Concerto in B Minor, Mrs. Maier-Freiwald, "Capriccio" by Gade, and Miss Hinkel, pieces by Sauret and Brahms.

The String Quartet of the Northwestern University in Evanston is giving two compositions, both new to Chicago, in the University Music Hall, January 14. Those composing the quartet are Harold E. Knapp, first violinist; Alfred G. Wathall, second violin; Charles Elander, viola, and Day Williams, 'cello.

The Brahms Quartet, opus 60, with four movements, Allegro non Troppo, Scherzo, Andante and Finale for violin, viola, 'cello and piano, with Hila Verbeck Knapp, was first on the program, the last half being the Quintet, opus 6, composed in the year 1900 by Wolf-Ferrari. The four movements, Tranquillo ed Espressino, Canzone, Capriccio (Gagliardo e vivace assai), and Finale, were played.



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Blind Violinist Among Recital Givers of Week at Newark

Arturo Nutini, the blind violinist and pianist, gave a recital at Wallace Hall on Thursday evening, December 14, at Newark, N. J., consisting of violin numbers exclusively. Lack of advertising was responsible for the smallness of the audience.



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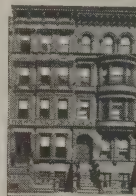


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MINNEAPOLIS

Friday evening, November 22, marked the third symphony concert of the Minneapolis Orchestra this season. The evening was one of great inspiration and enjoyment. Efrem Zimbalist, that prince of violinists, presented the Glazounow Concerto for violin and orchestra.

Miss Ruth Anderson, violinist, played in a recital with Mrs. Wilma Anderson-Gilman, her sister, at the First Baptist Church October 23.

LOS ANGELES

A violin recital by Ralph Ginsburg was given before the Gamut Club December 5. Most of the selections were from the Romanticist period, the earliest compositions being the Mendelssohn and a sonata by Mozart.

Alexander Zukowsky, concert master with the Theodore Thomas Orchestra, was soloist with the Milwaukee Liederkranz December 5, with Mrs. Herman Zeitz as his accompanist.

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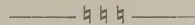


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BIRMINGHAM, ALA.

The Pasmore Trio presented a program to Birmingham music lovers, November 24, with Vera Poppe of London, 'cellist, due to the illness of Dorothy Pasmore. Mary Pasmore played violin solos, the "La Folia," by Corelli-Leonard. The following completed the program: "Quatrième Concert Royal," Couperin; "Old Viennese Walz," Kreisler; 'cello solo, "Hungarian Fantasy," Popper; "Trio in B Major," op. 8, Brahms. L. A. R.



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An audience of nearly a thousand girls, students of the Mississippi State College and Industrial Institute, greeted the Pasmore Trio at Columbus, Miss., on the occasion of the third appearance of the trio on the artists' course of that institution. The young artists gave a program containing chamber music works by Brahms and Couperin, and solo numbers for the violin, 'cello and piano.

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DAYTON, O.

Joseph Cortez, a Chicago violinist, with the assistance of other artists, gave a recital at the home of Mrs. John R. Mann in honor of Angelo Cortez, a young harpist, who appeared as soloist with the Cincinnati Symphony Orchestra last month.

Mr. and Mrs. Adolph Hahn, violinists, will give the second of the series of five musicales to be given by Mrs. H. E. Talbott.

Elsa Ruegger has been giving a series of 'cello recitals here, assisted by her husband, under the Orpheum management.

— ♯ ♯ ♯ —

ST. LOUIS, MO.

The Lichtenstein School of Violin and Orchestral Playing gave its first studio recital Wednesday evening, November 20, in the Musical Art Building, with the following program:

1. Triumphal MarchDrdla

Violin Ensemble:

Joseph Gill, Saul Cohen, Besse Holnback, Dorothy Livingston, Charlotte Burton, Gertrude Bell

2. Concerto in A Minor.....Accolay
Earl Gottschalk
3. (a) Venetian Love Song.....E. Nevin
(b) MazurkaMlynarski
Besse Holnback
4. Nocturne in E Flat.....Chopin-Sarasate
Dorothy Livingston
5. Scene de Ballet.....DeBeriot
Charlotte Burton
Accompanist, Mrs. Leota Rader
6. Songs for Mezzo Soprano
(a) ElegieMassenet
(b) ErwachenP. Cornelius
(c) If One Only Could.....W. Berger
Mrs. Victor Lichtenstein
7. (a) Romanze Andalous.....Sarasate
(b) CzardasNaches
Saul Cohen
8. Introduction and Rondo Capriccioso.....
Saint-Saëns

Joseph Gill

9. Pastoral Scene.....Papini
Violin Quartet and Piano
At the Piano.....Almira Chase

The annual violin recital of Mr. Ellis Levy, violinist, assisted by Miss Lillian Kaufmann, soprano, was given in the Wednesday Club Auditorium, Monday, December 2. Mr. Ellis played the Vieuxtemps Concerto No. 5, followed by three songs for the violin—the "Nur wer die Sehnsucht Kennt" (Tchaikowsky), Elman; the Brahms-Herman ("Wiegenlied," and the "Waldwanderung" of Grieg-Sauret. The "Fugue" from Bach's First Sonata for violin alone; Kramer's "Chant Negre"; McDowell's "To a Wild Rose," transcribed by Hartman, and "Coquetterie," opus 18, the latter a composition of his own, and the Saltarelle by Wieniawski, were other numbers played by Mr. Levy.

Cornelius Van Vliet, the Dutch 'cellist, made a fine impression with his playing at his solo engagement with the Apollo Club, November 26. Mr. Van Vliet, at the age of 17, was 'cello soloist with the Philharmonic Orchestra of Leipzig. In 1908 he held a similar position with the Vienna Royal Opera Orchestra under Felix von Weingartner. He is now with the Minneapolis Symphony Orchestra.

Ellis Levy, the violinist, gave a recital before the Wednesday Club here recently.

LAFAYETTE, IND.

The opening number of the fourth annual series of artist concerts, under the auspices of the Conservatory of Music, Lena M. Baer, directress, was given by Cornelius Van Vliet, Dutch 'cellist, at the Dryfus Theater, October 14. Mr. Van Vliet was greeted by a large audience.

Alexander Zukowsky, violinist, gave the third number of the series Monday evening, November 18. The audience was the

largest that has yet assembled for these popular concerts.

Bertha Mendelbaum, a young pianist of Chicago, was the accompanist.—Lena M. Baer.

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SAN FRANCISCO

Herbert Riley, 'cellist, played at the recital November 21, with Miss Helen Colburn Heath, soprano.

Mr. Riley played two movements from the Concerto in C Major, Haydn; Chopin's "Elegie" and Popper's "Spinning Song."

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SPRINGFIELD, MASS.

Irma Seydel played several violin solos in the concert given before the Apollo Club, December 4, with Christine Miller, soprano.

Miss Seydel offered the Introduction and Rondo Capriccioso, by Saint-Saëns; the Sarasate "Faust" Fantasie and a set of short pieces, besides added numbers.

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WORCESTER, MASS.

Fritz Kreisler played at the second concert of the Ellis course, Tuesday, December 17.

At a meeting of the Friday morning Study Club, Miss Marion Mitchel, violinist, and Mr. Carl Webster, 'cellist, participated in performing Anton Rubinstein's trio, op. 52, in B Flat Major. Mr. Webster appeared as soloist in "Saloustucke," numbers one and two, by the same composer.

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CHARLESTON, W. VA.

Though Charleston, W. Va., is a small place, it has a musical community which has developed talent, as is evidenced by the Mason Quartet, now three years of age and composed of the founder, Mr. Mason, a 'cellist from Berlin, and a trio of his pupils.

Iowa Success for 'Cellist Van Vliet

Burlington, Ia., Dec. 2.—The artists' program given in the Congregational Church on Monday evening of last week, under the auspices of the Burlington Musical Club, presented Cornelius Van Vliet, 'cellist, and Marie Pierik, pianist, in a program of serious music before a large audience, which received both artists with enthusiasm. The Valentine Sonata was played by Mr. Van Vliet. There was an "Elegie" by Schrevesande, a "Polonaise Fantastique" by Jeral, two Klengel arrangements from MacDowell, "A Deserted Farm" and "To a Wild Rose," and Popper's "Tarantella." It is hoped to have both artists for a return engagement.

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JERSEY CITY, N. J.

Bonarios Grimson, violinist, was the soloist with the Schubert Club at its first concert December 11. Mr. Grimson played selections by Bach, Sarasate Kreisler and Brahms-Joachim.

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LOS ANGELES, CAL.

Clara Damrosch Mannes, pianist, and David Mannes, violinist and former concertmaster of the New York Symphony Orchestra, gave their first of a series of "chamber music" evenings at the Belasco Theater, December 17.

The pieces de resistance were Daniel Gregory Mason's interesting Sonata in G minor for piano and violin, given last year by the same artists, and a Mozart Sonata, G Major, No. 11, in two movements. The fine Brahms Sonata in D Minor concluded the entertainment.

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LONDON

When the managers of Melsa, the new Russian violinist, launched him forth into the concert world, it was as if they had ignited a musical bomb under their own feet. Before a comment had been made upon either the quality of his playing or prospect of possible musical development, the zealous promoters were doubtless startled by the attacks made on their methods both in England and America. The following peroration, quite mild when compared with other comments, is from an American publication:

"Indefatigable London representatives of the new Russian violinist, Melsa, seem never to have heard of the many young virtuosos whose careers have been tragically blighted at the outset by injudicious advance trumpeting, or they surely would pause to consider whether their inflated press puffing of Melsa may not engender another case of 'not wisely but too well.'"

Though advertising is an important factor in the career of every artist desiring

to make a financial, as well as an artistic success, glaring columns of doggerel verse could be replaced by honest, yet more modest, announcements, immaterial of the true ability of the artist.

Guido Panini, an Italian violinist domiciled in London, whose compositions are well known among amateur players, died recently at the age of 65. He was born near Florence in 1847, and made his first appearance in London at the Crystal Palace in 1874. In 1893 he was appointed principal professor of the violin at Royal Academy of Music in Dublin, but owing to ill-health he subsequently relinquished this position, returning to London.

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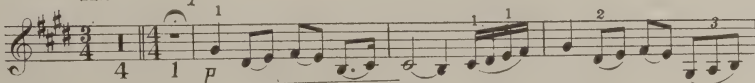
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THE VIOLINIST

RED WING, MINN.

The Lutheran Ladies' Seminary, located near Red Wing, a city of ten thousand inhabitants, is the first school for girls among the Scandinavian and German Lutherans in the northwest states, and has entered upon its nineteenth year.

The teacher of violin is Miss Eva Baronhill of La Crosse, Wis. She is an English woman by birth, and graduated first under Victor Busian, Trinity College, London; studied two years under Hans Becker; violin, harmony and counterpoint under Gustav Schreck, Leipzig. The final two years were spent at Prague, Bohemia, studying with Mr. Sevick. Miss Baronhill concertized one year in the Middle West, taught two years at the La Crosse School of Music, one year with Mr. Charles W. Landon, Ardmore, Okla., and last year at the Mary Connor College, Paris, Tex.

ROCKVILLE CENTER, L. I.

Carl H. Tollefsen, violinist, assisted by Mme. Schnabel-Tollefsen, as accompanist, was the soloist at a concert in Rockville Center on December 4. Mr. Tollefsen was heard in two groups of solos and was encoored after each group.

ST. CLARE, MO.

Fram Anton Korb, a German violinist, gave a concert at St. Clare Sunday evening, October 20.

At present Mr. Korb is first violinist in the Theodore Thomas Orchestra, and is known among the concert goers of both America and Germany.

The arrangement of his selections was as follows:

"Le trille du Diable," Sonata for Violin and Pianoforte *Tartini*
 (a) Andante Contabile..... *Mozart*
 (b) Hulamzo Balatin—Scene de la Czarda *Hubay*
 Concerto in D Major..... *Paganini-Wilhelmj*

ST. JOSEPH, MO.

Anton Blaaha, violinist and teacher in the Central Conservatory, gave a recital, with other members of the faculty, on the evening of November 13, 1912.

BEEL QUARTET CONCERT

The Beel Quartet, at its second concert given at the St. Francis, San Francisco, Tuesday evening, December 2, offered, besides the Haydn Quartet in D and Beethoven Quartet in G Minor, the Debussy Quartet in G Minor.

OMAHA, NEB.

Emily Cleve played here recently for the first time since her return from European study. She was accompanied on the piano by Martin Bush.

PORTLAND, ORE.

William Wallace Graham, violinist, who has recently returned from Germany, where he has spent the last four years in study and concert work, gave a recital recently at Masonic Temple.

Edgar E. Coursen was his accompanist.

PROVIDENCE, R. I.

Emil Terir, first viola of the Boston Symphony Orchestra, gave a recital here last month. She was assisted by Rosetta Key, vocal soloist.

Mr. Frederick Heizer, Jr.

Mr. Frederick Heizer, Jr., gave a fine violin recital at the Redfield College Conservatory of Music, Redfield, Minn. He also gave a recital at Elk Point on November 5.

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WICHITA, KAN.

On Tuesday evening, Ralph Brokaw, violinist, presented his pupil, Tracy York, in the following program with Florence Young Brokaw at the piano:

Concerto	Mendelssohn
Adante	
Finale	
Romance	D'Ambrosio
Canzonetta	D'Ambrosio
Obertass	Wienawski
Romance	Beethoven
To a Wild Rose.....	MacDowell-Hartman
Humoreske	Dvorak
Reverie	Vieuxtemps
Hejri-Kati.....	Hubay

BALTIMORE, MD.

On December 28, a concert, composed of works by classic composers, was given by the violinist, Dorothy Decker, with Bertha Gardner, accompanist.

WINFIELD KAN.

Four concerts have been arranged by the High School Chorus and Winfield Orchestra Club, and the first will be given January the 24, with Mr. Hobart Barbour, 'cellist. Numbers that will be played are the Tour Episodes from the Romance of Pierrot and Pierrette (serenade, Love Duet, Nuptial Ball and the Wedding March), Popper's 'Polonaise de Concert,' with string

and piano accompaniment, and the entrance of the Queen and Processional March from the Queen of Sheba, by Goldmark.

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Reverie -	J. Wiegand
Adoration (from "Holy City") -	A. R. Gaul
Salut d'amour -	E. Elgar
Carmen Potpourri -	G. Bizet
Intermezzo "L'Egyptienne" -	J. Lewis Browne
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SAN DIEGO, CAL.

The first concert of the Vilim Violin School was given before a house filled with lovers of musical art and those attracted by the newly-opened school. The program was the first of a series to be presented, one each month, during the present term.

Richard Vilim and James O'Connor played the G. Major Sonata for violin and piano by Greig.

Signor G. Cavaradosso from Los Angeles, who has taken tenor parts with the Metropolitan Grand Opera Company, sang "Donna Mobile" from Rigoletto (Verdi), and, when encored, "I Hear You Calling Me" and then the intermezzo from "Cavaliere Rusticana." Mr. Vilim played the violin obligato during the latter.

It was, perhaps, the first appearance of Raymond Paige before so large a San Diego audience. "I Lambardi" (Vieuxtemps), was given by the young violinist, with Mr. Bowers at the piano.

The "Suite," opus 71, of Moszkowski, for two violins and piano, was given by Mr. Vilim, first violin; Raymond Paige, second violin, with the piano part played by James O'Connor. In the quartet, opus, 12, of Mendelssohn; Mr. Vilim and Raymond Paige took the violin parts, while August Wolf and W. Fox played the viola and cello parts, respectively.

Richard Vilim is well known in Chicago as a violinist, having left there only a year or two ago to reside in San Diego. Mr. Vilim is a graduate of the Vilim American Violin School and received his musical education from his father, Joseph Vilim, in Chicago. The information of Mr. Vilim's

school in San Diego came with great pleasure to his friends in Chicago, who are numerous, and they are interested in his future career.

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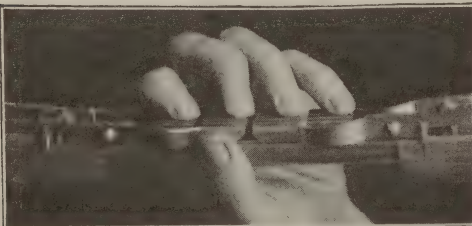
WAHPETON, N. D.

A conservatory of music opened here this fall with Prof. E. Bruce Knowlton of Chicago, in charge. Courses in the violin and other instruments are offered. Mr. Knowlton has taken one year at the Leipzig Conservatory, one year at the Sterns Conservatory in Berlin and a long period of special work with noted teachers at Dresden, Paris and London. He has been director of the Northwestern College Conservatory, Columbia Conservatory near Chicago and the Toledo Conservatory and College of Music. He comes here from Chicago where he was connected with a large school in the Auditorium building.

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BERKELEY, CAL.

Miss Vivian Grant, a young artist of this city, plays not only on the violin, but on the piano. At a recital in the Berkeley High School recently, Miss Grant performed two violin solos—the Adagio from the DeBeriot "Concerto," and "Spanish Dance," by Rehfield. In French monologues, she accompanies herself on the violin, and though on her programs, she is assisted by no one, the three artistic accomplishments as violin soloist, pianist and recitative ability, give sufficient variety to the concerts. Miss Grant has given programs in several cities in the vicinity of Berkeley.



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PITTSBURGH, PA.

Vera Barstow, after her debut in New York City, gave a recital in Carnegie Hall last week in a diversified program. It ranged from the Brahms Sonata in G Major to Saint Lubin's Sextet from "Lucia," which was given as an encore.

Her program embraced such offerings as Kreisler's "Caprice Viennois," the Wilhelmj arrangement of Schubert's "Ave Maria," Schubert's "At the Fountain," and others.

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PHILADELPHIA, PA.

Herman Sandby, first violoncellist of the orchestra organization, appeared as composer last Friday afternoon and Saturday evening, when the prelude to his opera, "The Vikings at Helgoland," was performed. The libretto is adapted from the Ibsen drama called, in English, "The Pretenders at Helgoland," and the vocal part was taken by Florence Hinkle. The music is modern in every sense of the word and is an attempt to accent the tragic background of the theme.

Henry Such performed the violin compositions, the Introduction, Theme and Variations by Paganini and Wilhelmj, and, as an encore, the Romanze in G Major by Beethoven at the Academy of Music, when the second popular concert was given.



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MODERN TENDENCIES IN VIOLIN PLAYING

(Continued from page 14.)

ager stood to lose money and was in a bad humor. Meeting a friend the latter asked how the concert was going, "Well, you can be your own judge," said the manager, "just take a look in at the stage door." The two looked in. There on the stage stood the violinist playing the Largo by Handel, which you all know is a very slow and solemn affair. The eye of the manager was riveted on the slow moving bow of the violinist. "What do you think of that?" he said to his friend. "Here I'm a payin' that cuss \$200 for this concert and look how slow he's a playin'."

Nothing slower than an allegro furioso movement went in that town.

At the present day audiences in the United States demand violin compositions of the highest class and they get them too. Foreign violinists have assured me that they have to be fully if not more careful in arranging a program for New York, Chicago or Boston than they do for Paris or Berlin. The American public wants the newest concerto or the latest novelty.

Nowadays there is a tendency towards good music in the choice of violin compositions for the public, as opposed to shallow compositions composed principally for technical display. Many good things have been resurrected from the earlier days of violin playing by such violinists as Kreisler, Burmester, Elman, Ysaye and others. Kreisler frequently plays the 22d Concerto by Viotti in public, and the last named violinists are often heard in pieces by Tartini, Veracini, Nardini, and many other early writers for the violin. Will Burmester, the famous German violinist, has edited and adapted a great many of these earlier works for modern requirements. At frequent intervals the critics make the discovery that the concertos of Paganini, his Witches Dance, Carneval of Venice, God Save the Queen variations, etc., and all pieces of similar type, are musical rubbish and are to be abandoned by the best violinists. The prediction has not come true and does not seem in any danger of coming true. As long as such pieces as these create a furore with the public they will be played, since,

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In no branch of the violin art has more progress been made than the art of teaching it, and it is well this is so, since it is quite apparent that all the future progress of an art rests on the skill with which its teachers hand it down to the next generation. Supreme technical perfection is like a lofty mountain; one must have a guide who knows every step by which the summit is to be obtained. Fortunately we have many such guides. It is to their efforts that we enjoy such a great number of well equipped solo violinists. In looking over violin programs from cities all over the United States I have been surprised to see the high class of the compositions played. Within the past six months I have noted that the Mendelssohn, Brahms and the

Tschikowski concertos have been played in cities of 10,000 and 15,000 inhabitants in Kansas, Oklahoma and North Dakota. Within a few years past such cities would have been given up to Money Musk, the Devil's Dream and Fisher's Hornpipe.

Take Sevcik as the modern example of a violin teacher. He formerly taught at Prague in Bohemia. He is now at the head of the Meisterschaft School in Vienna. He has only one eye, as he sustained the loss of his other eye by the snapping of a wire E string with which he was experimenting; but I might add in parenthesis that he can see more with that eye than most violin teachers could with twenty. He became

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Sevcik demands six hours a day practice from his pupils, and he uses his own methods and exercises principally for technical work, although he also uses the standard studies of Kreutzer Fiorillo, Rode, etc., and teaches his pupils the standard violin concertos and other noted works in the literature of the violin. His great hobby is that pupils must practise on *what they cannot do* and not on what they *can do* as a means of rapid progress. Sevcik pupils who teach this method are scattered all over the world.

Sevcik possesses a mind singularly penetrating and logical. He has applied the same deep study to the best way to solve technical problems in violin playing, as one would give to a problem in engineering or architecture. He is the author of the famous Sevcik School of Violin Technics, and

other works in which every conceivable difficulty to be met with in violin playing is exemplified, and an exercise given to surmount it. One of his most famous works

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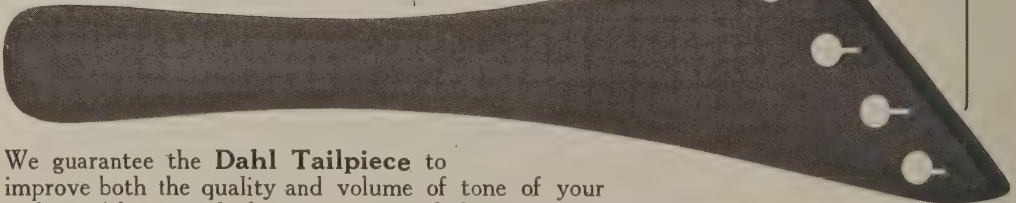
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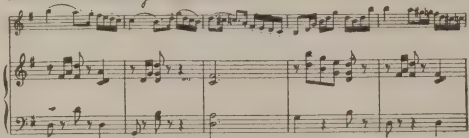
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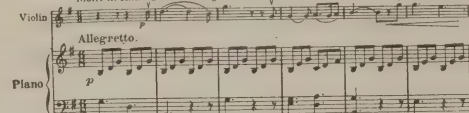
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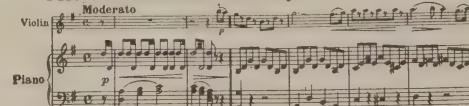
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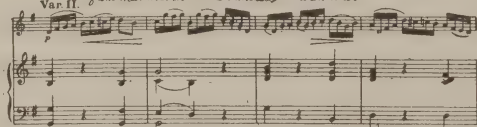
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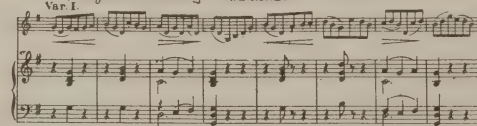
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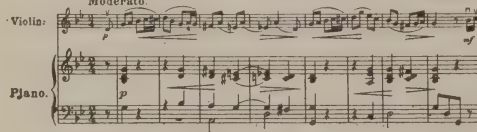
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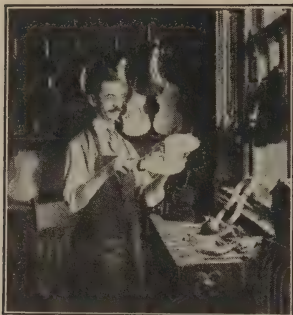
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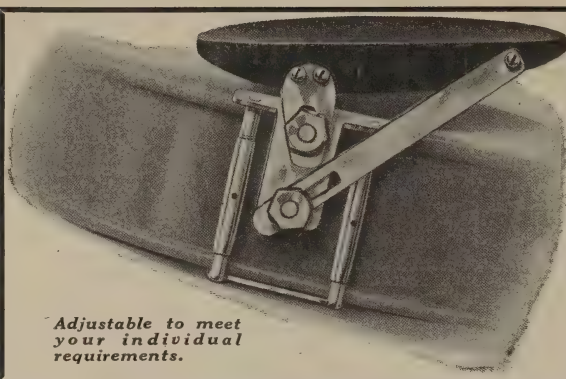
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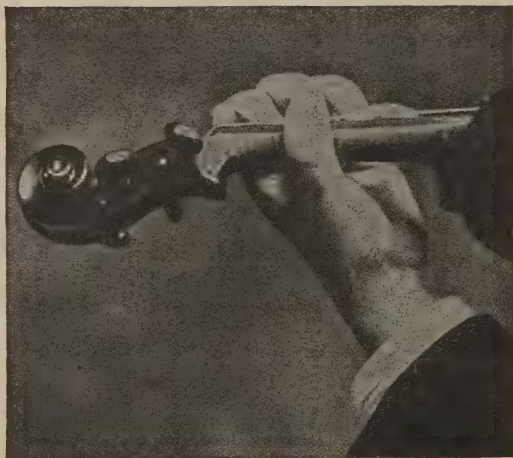


FIGURE III. POSITION OF THE LEFT HAND

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THE VIOLINIST



Helen Ware, Whose Article, "The American Student Abroad," Appears on Page Thirty-Five.

Editorial Bric-a-Brac

WHILE there is little to be gained from endeavoring to compare one great artist with another, for the purpose of deciding who reigns supreme, one of the commonest queries we hear among violinists is, "Who is the greatest among players of our instrument?" As the Irishman said, "Comparisons are odorous" and it is to be regretted that when artistry comes so near perfection, our enjoyment of a recital should be broken in upon by those who insist on drawing comparisons.

Genius is individualistic, and its attributes require no standardization such as makes comparison possible. Art is but a form of expression and seldom do we find two who will express themselves alike. Where similarity begins, genius is likely to fall short, for genius is the emancipation of self-expression from the dogmatism of objective influence. Again the message of the artist may fall faintly on the ear of one listener, while at the same time it thrills another through every fiber of his being. And while in other arts the universality of an appeal has been considered its highest credential to greatness, we must take a different attitude in our consideration of musical expression.

IN SPITE of this, one of the commonest questions THE VIOLINIST receives is that of "Who is our greatest artist?" Such queries of course, come not so frequent from our musical centers, where opportunities are given for exercising the individual judgment by attending the recitals of those who are esteemed great; but rather do they come from the smaller places, where to have heard but one great artist, is to be exalted into a musical authority of the first importance.

For the edification of those who ask therefore, we have republished a contemporary article on this subject, which, while it expresses the views of one man, will, perhaps, convey to them the futil-

ity of the task, and lead them to spend their unoccupied moments in rejoicing over the musical riches bestowed upon us, rather than in vain attempts to estimate the relative needs of praise, we owe to those who bring them.

THE disgrace our country suffers under, according to a visiting German musician, through our lack of appreciation of music, is not likely to sit very heavily upon us. Most of us are so thoroughly enjoying the music of today and its promise for tomorrow; are too enthusiastic over our comprehensive musical development, which we see on all sides, and which is exemplified in numerous projects under way; to be annoyed by the buzzing of a wasp, however musical such a one may feel his buzz to be.

The man who attempts to gauge the musical spirit of America by a few days' visit to two of our cities, must have some notions of the art of music that seem primitive, even with our lack of musical understanding. Indeed, we are inclined to feel almost as sorry for Mr. Waghalter as he does for us. Had we known of his coming, and of the deep regrets he would bear, THE VIOLINIST would have led a movement to provide every man, woman and child in New York City and Long Beach, with a violin case for parade purposes, that we might have impressed more favorably, this doleful man, who is content to judge a nation by impressions.

THE following observations by Madame Bloomfield Zeisler on the growth of our musical culture are interesting in the light of this criticism. She remarks that the atmosphere of true culture which the European gets is growing rapidly in such art and musical centers as Chicago, New York, Boston and Philadelphia. Nearly every one admits that American teachers are equal to most of those in Europe. Indeed, some of the most noted teachers of France and Ger-

many are Americans who were practically unknown while they lived at home.

The chances are that a young musician studying in America under a good American teacher receives better value for his money than if he studied abroad. It is a fact that some of the greatest musicians had a foreign education, but true genius will shine anywhere. And what becomes of the thousands who go to study in Europe every year and are never heard of afterward?

Certainly there is less shameful exploitation of students in America than there is abroad. Students can live in American cities just as cheaply as in Paris or Berlin and local opportunities to hear the best music at moderate prices are plentiful.

I am sorry to say that much of this mad rush to study in Europe is due to foolish mothers who make their daughters' educations an excuse to leave their husbands and live abroad a few years. If our cultural atmosphere can also be made equal to that of Paris, Berlin and Munich, the last argument of those insisting that it is necessary to study abroad is vanquished. Though much is being done in this respect, much more remains to be done.

Students must throw themselves passionately into their art, must mingle much with one another for mutual stimulation, must read good musical papers, keep themselves broadly informed and not let such trivialities as calls and teas interfere with their daily practicing. Moreover, friends and families of young musicians must be made to understand that art and music are just as important as any other business, and if they are unable to appreciate that fact they should at least respect it.

A UNIQUE musical experiment has been conducted recently in France. It was resolved to institute concerts for animals for the purpose of observing the effects of music upon them. The results of the observations made established the fact that disconnected tones on stringed instruments created no effect upon horses beyond causing some of the animals to manifest signs of impatience, but when a melody was played the horses turned towards the players, pricked up their ears, and showed plainly the pleasure they experienced.

An orchestral concert was given before the elephants in Le Jardin des Plantes. The animals became excited and impatient when passionate music was played, but calm when a sustained, melodious and flowing style was adopted.

Dogs were found to be partial to the various instruments according to breed, but the dog that will show affection, or even respect, for the bagpipes is not yet born. Dogs have marked musical likes and dislikes. Some have a liking for, others aversion to, the piano, violin and flute, but all became enraged when tunes were played at a very rapid rate. It was found, also, that dogs had frequently their favorite composers, and would prefer Handel to Beethoven, Mozart to Mendelssohn, Brahms to Schumann, Moscheles to Chopin, but none was discovered to show an appreciation for Wagner.

In Cheshire, England, five choristers one Sunday evening were walking along the banks of the Mersey. After a time they sat down in the grass and began to sing an anthem. A hare, passing with great swiftness towards the place where they were sitting, stopped at about twenty yards' distance from them. She appeared to be highly delighted with the music, and as soon as the singing ceased returned slowly to the wood. When she had nearly reached the end of the field the choristers began to sing again. The hare stopped, turned around, and came swiftly to the same place, and remained listening in seeming rapture and delight until the singing ceased, when she returned to the wood.

IF the present violin craze continues in England the piano will soon cease to be the most popular of instruments there, according to the *New York Evening Post*. At the ninth annual Violin Festival of the National Union of School Orchestras, held at the Crystal Palace, London, last month, the enormous number of 6,200 violinists mustered on the Handel orchestra. At the first of these festivals the number was only 700. Schools in every district in and around London were represented by players, and, it was stated, "one and all of them are whole-hearted enthusiasts, anxious to win all possible guerdons, and, in particular, one or other of the two silver challenge shields offered in competition by the union."

The Violin—An Appreciation

BY RAMON F. ADAMS



NO INSTRUMENT ever has been, or ever will be, I suspect, invented capable of even approaching the violin in extraordinary power and variety of expression. Its vocal singing; its smooth gliding; the impassioned power of a sweep from one end of the string to the other; its weird tremolo; its pensive and velvety legato; its clear bird-like harmonics; its pearly staccato bowing; its wailing chords; the mellow *vox humana* of its bass string; its flute-like sweetness of its third, and the ringing brilliance of its upper register, can scarcely be excelled even by the human voice. All other instruments give but a clumsy imitation; this all but outrivals the thing imitated. Hear the overture of "William Tell" imitated on a piano or organ—for even under the fingers of a master it can be but an imitation; observe how all the short notes are either buried in a mass of groaning harmony or never attempted to be fingered; then hear the same composition rendered by a full orchestra, every note, however short, standing out sharp and clear, and then understand in part what makes the violin monarch of every musical instrument. Again hear a piece of dance-music, no matter of what nationality, executed by a flute or piano, and afterward listen to the same thing performed on the violin. The first is as a theatrical scene, all scrambling and coarse daubing, compared with the clearness and minute beauty of a picture by Raphael. The shortest note, in the faintest whisper or most noisy fortissimo, the most rapid run, or the swiftest chromatics can be executed with a precision and perfection attainable on no other instrument. In another and more scientific sense, the violin is the only perfect instrument. A piano cannot be tuned perfectly, and the flute that will play in tune on all its keys has never yet been made. Where these and other instruments stagger and limp, the violin springs to the front without an effort. Volumes might be written on its majestic powers, but what good? The violin reached perfection two hundred years ago,—for except in the setting back of the neck a little to increase the pressure of the strings, on account of our heightened concert pitch,

and greater command of the high notes and a slight thickening of the bass bar, no alteration of importance has been made on the Cremona models,—and at the same time became king of all. Its reign is undisputed, and therefore needs no demonstration.

The construction, the history, the sound of the violin would make a romantic work in three volumes, as sensational as, and far more instructive than, most novels. The very fine wood smells good to begin with. The forests of Southern Tyrol, which now teem with saplings, when the old violins were made, from 1520 to 1750, still abounded in those ancient trees, so eagerly and often vainly sought out by modern builders, and which to old violin makers found to possess the finest acoustic properties. The mighty timbers were felled in late summer. They came in loose floating rafts from the banks of the Garda; they floated down the Mincio to Mantua. Brescia was in the midst of them. From Como they found their way to Milan, and from Lake Maggiore direct, via the Ticino and the Po, to Cremona.

What market days were those! What a timber feast to select from; and what cunning lovers, and testers of wood were the old makers; the fathers of the violin! The rough heaps of pine, pear, lemon, and ash, beloved of the Brescians—of maple and sycamore preferred by the Cremonese—lay steaming dry and hard in a few hours beneath the sun of the southern Alps. Before a beam was bought, the master passed his hand over the surface. He could tell by touch the density of its fibre. Then he would take two equal slips of deal and weigh them, and judge of their porousness. The very appearance of the wood would guide him to its possible vibrational powers. Then he would, perchance, before leaving the market, cut strips of equal length, and elicit their relative intensities by striking their tongues. He would often select for a definite purpose, looking for a soft, porous piece, or a specially hard and close-fibred grain—a certain appearance he would instinctively associate with rare acoustic properties. After the lapse of two centuries, we can trace such favorite beams by peculiar

stains, freckles, and grainings. When, after cutting up a dozen trees, once in two or three years, a piece of fine acoustic wood was found it was kept for the master's best work. The same pine-beam will crop up in the bellies of the Stradivarius at an interval of years. Another can be traced in the violins of Joseph Guarnerius, and after his death Carlo Bergonzi got hold of the remnants of it, and we detect it by a certain stain in the fibre.

The anxiety to retain every particle of a precious piece of wood is seen in the subtle and delicate patching and repatching of backs and bellies. The seams are only discoverable by a microscope, so perfect is the cabinet work. How different from the modern maker at Madrid, whom Tarisio relates as having to repair a damaged Stradivarius, and finding the top cracked, sent it home with a brand new one of his own manufacture!

Let us now look at the violin's anatomy. It is a miracle of construction and, as it can be taken to pieces, put together, patched, and indefinitely repaired, it is almost indestructible. It is, as one may say, as light as a feather and as strong as a horse. Wood about as thick as a quarter, by exquisite adjustments of parts and distribution of strain, resists the enormous pressure that is placed upon it. The top is usually made of deal or some other soft wood and the back of hard wood. It appears that the quick vibrations of the hardwood, married to the slower sound-waves of the soft, produce the mellow but reedy timbre of the good violin. If all the wood were hard, the tone would be light and metallic; if all soft, it would be muffled and tubby. There is every conceivable variety of fibre in hard and soft wood. The thickness of the back and top is not uniform; each should be thicker toward the middle. But how thick? and shaved thin in what proportions toward the sides? The cunning workman alone knows. As a rule, if the wood be hard he will cut it thin; if soft, thick; but *how* thin, and *how* thick, and exactly *where* is nowhere written down, nor can be, because nowhere for handy references are recorded the densities of all pine, pear, sycamore, and maple planks that have or shall come into the maker's hands.

A violin must be hand made, for other than the sides, which are bent into conformity, each piece must be carved and fitted into shape. The violin may differ in size slightly from its illustrious model, but there must be

perfect harmony in all its measurements. A model is the first requisite. The maker often takes an old violin apart and placing the back and top upon a sheet of heavy paper or wood, traces their outline cutting around with a sharp knife, thus making a pattern. The wood must be selected with great care as to grain and seasoning. The grain must run smoothly or the entire plan is ruined. Knots or irregularities of any kind will interfere with the vibrations. Green wood is never used and entirely sapless wood is useless. It should contain enough moisture to be elastic and capable of conforming with the strain which use will bring to bear. A back and top must be found that will vibrate in accordance with each other. If the tone of one resonance board conflicts with that of the other, no real music can be produced. The Cremona makers seem to have had in their finger tips a genius for this delicate selection. Others following have tried to duplicate the Stradivarius violins, but after a period of use the best effects will disappear and the instrument will take its place among the failures. However, in recent years good violins have been made and in time will take the places of the Strads.

The sides or ribs are of maple and great care must be exercised that they are neither too thin nor too high. If not of correct thickness they will not properly transmit the vibrations from the belly to the neck, and if of disproportionate height will afford an improper space for the volume of air within the sound-box. They consist of six pieces of wood dipped in water before being curved with a hot bending iron, a delicate process, and one in which failures are many. When the sides have been glued to the back, six corner blocks are fixed into their places with a drop of glue. These blocks are small pieces of pine or willow carved to fit exactly into the corners formed by the center bouts or curves, and into the top and bottom curves. They aid a little in transmitting the vibrations and add firmness to the structure. The side linings are thin strips of wood which line the ribs between the blocks, making the instrument more substantial.

The purfling consists of three parallel strips of plan tree wood glued together. It is sometimes made of ebony or whalebone, the center of two white strips. Finished it is about one-sixteenth of an inch in diameter
(Continued on Page 31)

Arthur Nikisch—Conductor



ARTHUR NIKISCH, known and esteemed as one of the greatest living conductors, was born at Szent Miklos, in Hungary on October 12, 1855, and is the third son of August Nikisch, formerly chief accountant to Prince-Lichtenstein.

At the early age of three, he evinced signs of musical precociousness, and at six was studying the pianoforte and theory in earnest. One of his most remarkable characteristics is his memory, which has manifested itself in various ways. When only seven he was able to transcribe for the pianoforte the overture to William Tell and Il Barbiere, after hearing them played on an orchestration.

At eight he made his first appearance in public as a pianist, and at eleven became a pupil of Hellmesberger, Schuener, at the Vienna Conservatory. He so distinguished himself at the entrance examination as to be placed in the highest class with colleagues ten years his senior.

For a considerable time the violin was his principal study, but his progress in composition was so rapid that he won the great gold medal for a string sextet at the age of thirteen, the first prize for violin playing, and the second for pianoforte. Nikisch left the Conservatorie in 1873, and the final concert conducted part of his own D minor symphony. Besides this he had also written a sonata, a string quintet, and a cantata, "Christnacht,"

with orchestra that have been well received.

At the laying of the foundation stone of the Bayreuth Festspielhaus in 1872, Nikisch played among the first violins in the historical performance of Beethoven's Choral Symphony, under Wagner. In 1874 he became an official member of the Vienna Hofkapelle; this post he occupied for the next three years, playing under such eminent conductors as Liszt,

Brahms, Rubenstein, Wagner, Dessoff and Herbeck.

From early childhood his one great idea had been to himself become an orchestral conductor, and the commencement of his ambition was gratified at Christmas, 1877, for Angelo Neumann, the director of the Liszt Opera, invited him, on the recommendation of Dessoff, to become "Chorrepetitor" there, an invitation which he readily accepted, taking up the post on January 15th, 1877, in the famous town, with whose musical life he was closely connected for so many years. He conducted opera for the first time on



ARTHUR NIKISCH.

February 11th in the Altes Theater, and with such remarkable success that in the following summer he temporarily replaced Josef Sucher, and conducted "Tannhauser" and "Die Walkure."

On Sucher's retirement in the following year Nikisch became first conductor, and for the next ten years busied himself with the production of the best new operas, and the revival of famous masterpieces. He enjoyed also, in the concert room, many triumphs,

and on one occasion was congratulated by Mme. Schumann for giving a splendid performance of her husband's D minor symphony.

In 1885 he created considerable astonishment by conducting, in conservative Leipzig, a concert—in the programme of which were two Symphonies—entirely from memory, an almost unheard of event in those days. In 1889, Nikisch was offered, and accepted, the conductorship of the famous Boston Symphony Orchestra. This post he held until 1895, when, his contract expiring, he returned to Europe, and became conductor, and director at the Budapest Opera, and conductor of the Leipzig Gewandhaus on Reinecke's retirement. During this time he appeared with the Berlin Philharmonic, Hamburg Philharmonic, in St. Petersburg, Paris—where he created a sensation—and in 1902 he visited London for the second time, when as one of the conductors of the London Musical Festival, he directed a memorable performance of Tchaikowsky's 5th Symphony, a work he was the first to introduce to London on the occasion of his first visit in 1897.

Nikisch is one of those geniuses who, without any apparent effort whatsoever, can hold every member of the orchestral body in the hollow of his hand, and mould every detail of his work to whatsoever form may suit his fancy. But he can do more than this. His sway extends over his audience as relentlessly as over the instrumentalists. It holds the imagination captive, it forcibly arouses enthusiasm in the most phlegmatic, it enchains and it enchants. One may agree with his conception of the works he interprets, or one may not, yet, when it is all over, one still finds oneself irresistibly impelled to enthusiastic expression.

It is related that Schumann, on hearing one of his piano compositions played by Liszt, exclaimed in astonishment that, though he had conceived the work in a different vein, he found through the new interpretation beauties the existence of which he had not previously suspected. Something of the kind might have been said by Tchaikowsky could he have heard Nikisch's performance of his masterpiece. The work is a mighty test of personality and an accurate gauge of a conductor's temperamental assets at their broadest and deepest.

It is difficult to convey in words any sense of the vitality, the potency, the profundity, the

vastness, the fire, the supreme distinction, the magnetism, the energy, the breadth and the emotional uplift and expansiveness of Nikisch's readings. They are marvellously red-blooded and virile, almost demoniacal in sheer volcanic power at times, yet at others radiantly poetic, and always individual. Yet never for a moment is all this emotionalism carried incontinently beyond the bounds of true artistic propriety. There is not the slightest suggestion of sensationalism in it, any more than there is in a single one of the conductor's motions.

He is restrained and in all respects outwardly reposeful. His gestures are simple, yet in moments of climax commandingly eloquent. Never is there a trace of self-consciousness or wilful ostentation. Nikisch conveys his own enthusiasm to the players with almost hypnotic directness. But with rare skill he knows how to obtain a greatly heightened dramatic effect by the simple expedient of a rhetorical pause.

Climaxes are gloriously built up in everything, they seem to grow more and more vast, until one finds oneself wondering how far these overwhelming outbursts of glorious sonority can go. They are as sharp and bracing as mountain air, without ever degenerating into mere noise.

"Tannhäuser" was the first opera which Nikisch ever directed, and it is related that the orchestra in Leipzig mutinied at the idea of playing under so young a leader. The manager begged them to be patient until the conductor had finished the overture, at least. To this they consented, and were won over heart and soul to his support as soon as he had done so.

Nikisch, who is now in his fifty-eighth year, is of medium height, a delicate man, with grey showing through his tossed black hair.

"In the early part of 1872," he said recently, "Wagner came to Vienna. To me it was as if a great king had arrived near us. I was a pupil then at the conservatoire. We knew he came to Vienna to direct performances of fragments of his own music, with the object of introducing 'The Ring' to the public, of securing supporters to his work, and raising money by concerts to build a new theatre at Bayreuth. I sat under him during these performances, a boy of sixteen years, as one of the first violins, and youngest member of the orchestra."

Who Is the Greatest Violinist?

BY PIERRE V. KEY



THE question, who is the greatest violinist in the world, is one being constantly propounded by thousands of music lovers, especially since our experience of last season when we had the privilege of hearing four of the leading virtuosos on the same concert platform within a short space of time.

In the respective camps of this violinistic quartet, there prevails a continual nervous tension. Supremacy hangs in the balance, and a fortune is at stake, for the man who is adjudged by the public to be "the greatest living violinist," if he can maintain this position, may secure perhaps unlimited engagements at fabulous sums for each performance.

At present Ysaye and Elman receive the largest fees. The amount hovers around \$1,000, which must be paid in order to secure either of these popular artists. Kreisler is an \$800 soloist, while Zimbalist brings up the financial rear. The question which is now interesting experts is, whether Kreisler will take the short step necessary to enter into the thousand dollar class, and how long it will be, before Zimbalist's drawing powers can command an equal amount.

The oddness of the existing state of affairs is that the two men who are regarded by discerning judges of instrumental efficiency as equal or slightly superior to the others have not yet exhibited corresponding box-office value. One concert manager is authority for the statement that Elman is a surer drawing card than any of his associates, and the fact that he is often sold on a percentage basis, that yields him a return in excess of \$1,000 an appearance, would seem to confirm the assertion, although Ysaye has duplicated this achievement.

One of the contestants, Fritz Kreisler, will soon withdraw to return to his Berlin home, whence he was brought by the management of the Boston Symphony Orchestra, for a limited number of American engagements. Kreisler has military duty to perform in the regiment of which he is a lieutenant.

Three thousand persons sat almost rigid in Carnegie Hall toward the end of last season to hear Kreisler. Most of them had heard

Ysaye, Zimbalist and Elman shortly before. One of the questions uppermost in many minds was, "Will he surpass the best efforts of his competitors?" a matter of eager interest to the three violinists who were also among those present.

In the opinion of many Kreisler succeeded. He was a veritable bundle of nerves when he appeared, and this nervousness was apparent throughout the performance of the concerto. When the orchestra paused for the player to execute the cadenza, there was an almost eloquent stillness in the large auditorium. Directly the work was concluded the applause broke forth. Kreisler had shown greater qualities of warmth, of brilliance, than ever before, and his lofty musicianship and noble style, were even superior than when last heard in this country.

Now the scene changes, though the place, Carnegie Hall, is the same. This time it is Efrem Zimbalist, the twenty-three year old Russian who is on parade. He also is struggling to retain his self possession, to rise to superlative heights, perhaps to eclipse the sterling mark of Kreisler. But to many he falls somewhat short of it, though little. His tone is more beautiful, his technique equal to that of his great colleague, his repose, perhaps more evident. But he is fifteen years younger, and that tells in maturity of style.

Now comes Eugen Ysaye, the Belgian, fifty-four years of age. His reputation is world wide, his reputation second to none; to many, incomparable.

Again it is Carnegie Hall, but this time it is Mischa Elman, the Russian, and one year younger than his compatriot Zimbalist. The hall is filled, because Elman is almost as strong a drawing card as Ysaye. He appeals to the masses because he is essentially emotional. Some musicians, however, who recognize him as a great artist, find fault with his interpretations. They declare he is over-sentimental; that he does not exhibit those masterly qualities which predominate in the others. Perhaps not, perhaps youth has something to do with this, yet he is the idol of thousands of music lovers the land over.

Elman draws a big luscious tone from his

instrument. He gives his hearers every particle of musical feeling, thrilling them. But this young man, who is not unlike Ysaye in his methods, twists his body a great deal while playing. He has authority of manner though not a full measure of repose.

Differentiating the various qualities that characterize these four supreme artists is an extremely difficult task. There being no scientific instrument available for the exact measuring of tone and the kindred essentials of violin art one is compelled to trust to individual opinion which is valuable in proportion to the keenness and the training of the listener's ear.

The person whose musical ear is sensitively attuned to the highest degree of accurate recordings of tonal gradations, will perceive differences in the fundamental tone qualities which Elman, Ysaye, Kreisler and Zimbalist draw from their instruments. Although these differences may be apparent to the less highly cultivated ear they are likely to be subconscious rather than definite impressions.

Only the great violin artist can reach the heart, for none can be so designated whose complement does not include that deep appealing quality of tone, that conveys a message of perfect understanding. And that is why the four distinguished masters now under consideration surpass their lesser endowed colleagues—violinists with talent, with developed abilities, with admirable factors, yet to whom has been denied colossal gifts for touching human heart strings through the medium of tonal beauties of almost indefinable hue.

"For the moment it would seem that their rating should be Kreisler, Zimbalist, Ysaye and Elman. But tomorrow may bring changes, for the race is to the swiftest, the most enduring, and the most dependable.

Eugen Ysaye is dignified in his daily bearing, courteous, quiet mannered, temperate in speech. When on tour he lives at hotels and yearns for his Brussels home, near which he has a chateau and where he loves the companionship of his wife, his son and close friends. If it were not for the monetary recompense and the honor attached to an American tour the Belgian would never come to these shores, it is said.

In his own country Ysaye is a musical idol. But he has other interests than those strictly musical. He is fond of literature, he manifests the keenest delight in the outdoor life,

and the daily happenings in the progress of the European world furnish subjects for his mental activities.

Possessed of abundant means, Ysaye is able to gratify himself in those forms of relaxation that appeal to the artistic temperament. And to the already comfortable fortune which is now his will be added, at the completion of this season, one hundred thousand dollars.

Successful though he has been in his profession, Fritz Kreisler has not accumulated so generous a share of worldly goods as his Belgian colleague. The Viennese—whose home is now in Berlin—lives with his American wife in ample comfort, and he is socially popular because of his splendid education, a charm of manner invariably winning and an ever present willingness to perform favors for his friends.

Kreisler's fondness for business has frequently prompted remarks to the effect that if he had been a master violinist he would have become a figure in commerce, and an incident illustrative of this occurred at a recent New York appearance at a Bagby Morning Musicales, when his absence at the time he should have appeared proved to have been caused by his reading of the tape on a stock ticker in a nearby broker's office.

Physically Kreisler is the finest appearing of any violinist now before the public. He is tall, broad of shoulder and presents the true military bearing. He is pre-eminently manly, authoritative in bearing and free from affectation.

Efrem Zimbalist and Mischa Elman were both born in Russia, where they knew comparative poverty prior to the time their instrumental proficiency gained financial ease of mind and physical comforts.

Pupils of the same master—Leopold Auer of the St. Petersburg Conservatory—these violinists have acquired their skill in much the same method, even though one is essentially emotional while the other's tendency is toward classicism. Already possessed of a fortune running into five figures, Elman is heading steadily toward much greater riches and he is saving a fair share of his earnings, which approximate \$60,000 annually.

He usually spends his summers at his country place, where his parents and sister are always near him. Thus far Elman has not married, which likewise holds true of Zimbalist. This youth has not yet developed his

(Continued on Page 24)

The Author of the Hohmann Studies

CHRISTIAN Heinrich Hohmann, the celebrated Bavarian musical pedagogue, was born on March 7th, 1811, at the village of Niederwerrn, near Schweinfurt, Bavaria, where his father, Johann George Hohmann, and wife, Katharine (nee Horline) were owners of a small estate.

He received his first musical education from his father who was an excellent musician.

As the child grew up he gave evidence of inborn gifts. At the early age of ten years we find him playing violin, piano and organ for public service, so his parents decided to educate him for the profession of a teacher. At the age of fifteen to eighteen, he was teaching the children of the wealthiest families of Schweinfurt in piano and harmony, while at the same time he succeeded by dint of tireless industry to prepare himself in other subjects for his future profession.

At the age of 19, he presented himself for the examination to the "Royal Teachers' Seminary" at Altdorf; this ordeal lasted for some days, and he was rewarded by the first prize, admitted, completed the prescribed two year course, and passed such a brilliant examination that he was shortly afterwards appointed by the government as a teacher in the musical department. At the "Anstellungsprüfung" following, he presented a "Fugue," for the organ of his own composition, for which he received high distinction.

Later he composed a number of marches

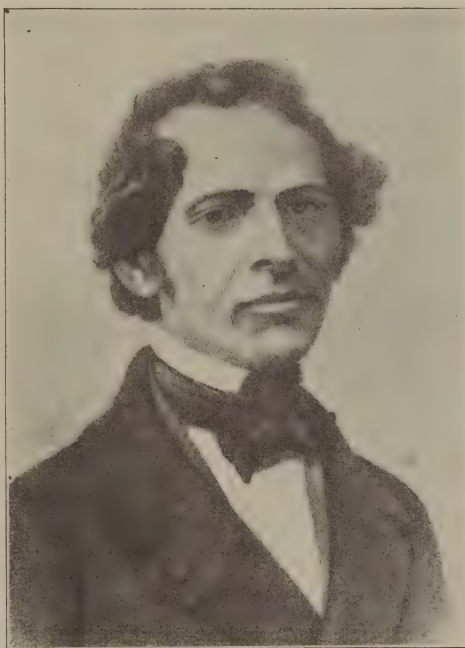
and several lengthy waltzes of merit, but on account of his duties as a teacher, and his love for his pedagogic writings, his entire attention was absorbed in preparing a series of "Graded School Singing Books," (4 courses). This was translated and published in this country, adopted by the Boston schools and many other cities over the country, and later used as the foundation for the

present "National Music Course" for public schools. At the same time he produced his "100 Exercises for Two Violins," which by successive revisions developed into his famous Violin School.

In 1841 he was married to Miss Johanna Holz, the daughter of a well-to-do merchant of Altdorf. In 1843, he was called to the new "Royal Teachers' Seminary at Schwabach," as head of the Music Department, and assistant in Mathematics. With his customary industry he undertook the carrying out of the duties imposed upon him, at the same time continuing his

pedagogic writing, producing a large work on "Harmony and Composition," which passed through several large editions in German and French.

In 1849 he revised his "Violin School" for the third time, and it went through twenty-two large editions; also "Piano School" in three courses, a "School for the Pipe Organ" in two parts, and a collection of "72 Chorals for Male Voices." His plan to add to the work on "Composition and Harmony," a sec-



CHRISTIAN HEINRICH HOHMANN.

and volume treating on the "Fugue-lehr" was not completed, as death carried him away on the 12th of May, 1861, at the age of fifty years.

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WHAT AMOUNT OF PRACTICE?

What an interesting thing it would be to get at the precise amount of daily practice which great musical artists put in! I was struck with the idea the other day after reading what Kreisler, the violinist, said about it. He believes that if one practices strenuously when young, the fingers should retain their suppleness later, and that the notion of being compelled to practice many hours daily is the result of self-hypnotism, which really does create the necessity.

That is Kreisler's view. But then listen to Pablo de Casals, the 'cellist. He says he is a firm believer in hard work and constant practice. "I give every moment I can to practice. I envy the fortunate ones who can dispense with it, but for myself, I cannot." Some of the eminent vocalists declare that they don't practice much. Mme. Clara Butt, for instance, says that for days before a concert she never uses her singing voice. "There is no use in tiring it out unnecessarily," she adds. So many men (and women), so many minds! I remember Sims Reeves (in his palmy days) remarking to me that he was "always singing."

I suspect that the artists who do not practice much are the exceptions. "There is no genius like the genius of labour," said Napoleon. It seems to be true. Liszt, the "emperor of the keyboard," for many years practiced not less than ten hours a day. Spohr put in the same time. So did the late W. T. Best, the Liverpool City Hall organist. "Confound it," said Mr. J. L. Hatton, after listening to Best for an hour, "I wish the fellow would make a mistake!" But Best had taken too much trouble to avoid playing a wrong note.

Paderewski, in his year of special training as a pianist, is said to have often practiced during fifteen out of the twenty-four hours. Even now he never practices less than five or six hours. On the other hand, D'Albert asserts that his maximum daily practice is two hours, but then D'Albert fancies himself rather as a composer than a pianist. Sauer says he practices about four hours daily. And so on.

On the whole, I am inclined to agree with

Kreisler. From a theoretical point of view, it would be hard to conceive of more than six hours being beneficial for the advancement of any human powers, mental or physical.

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PERSISTENCE

By W. F. Earls

"Most of the great work in the world is done by the people just after they were ready to give up."—W. A. BROWN.

I.

There is no time of reaping
But first a sowing's made;
There is no tale of winning score
Until the game is played.
There is no brawn that's built by sloth—
No pride of conquest, till
We've fought, and bled, and claimed reward
By downright force of will.

II.

The string gives forth no music
Until the bow has scraped;
The urn is drossiest mud until
The potter's hand has shaped.
The turret sheet, the armor plate,
The fine Damascus blade—
All were too soft, till on their sides
The forge and hammer played.

III.

So, look ye, lad, about you—
How service claims its tare;
There is no thing of worth, you see,
But discipline is there.
The saw teeth strike a million times,
Ere one hard knot is passed;
Success is in persistence, lad;
Reward, for those who last.

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THE MINOR SCALE

Much controversy is raging over the various aspects of the minor scale, and will continue to rage so long as people do not recognize that scales, keyboards, and notations alike are founded with artistic, and not scientific or even logical requirements for their basis. There is no relationship other than accidental between a minor scale and its "tonic," or its so-called "relative," major. But it is very convenient and effective to assume such an association, and that is an end of the matter until a twelve-semitonal basis comes along and wipes out all the inequalities of major and minor scales alike.

For the Man Who Plays Second Fiddle



NOBODY wants to play second fiddle. Whether in general affairs or in the orchestra it is looked upon as a poor position, a mere halting-place or waitingroom, a gangway from nonentity to prominence. To young players, especially, it appears only a stepping-stone to the front desk. Although there is but one leader to each orchestra, ambitious youth always sees itself progressing rapidly towards that coveted post, whilst the fact that its comrades and neighbors remain almost stationary seems equally right and proper. But the possibility of personally remaining all one's life a second fiddle player is unthinkable at seventeen or twenty.

Nevertheless, most of us are born second fiddlers. Even when we are accidentally foisted by circumstances into the first ranks, we remain at the core secondary; accommodating, plodding, limited, but, if we are honest, useful and respected. Indeed, if we recognize that fact in time and take in the all-round significance of the position and our fitness thereto, we begin to find a peculiar satisfaction in it. Certain little pleasantnesses incident to it begin to make themselves felt like a piquant taste on the tongue; the dignity and worth of it become more apparent, and finally we settle down to the job, as nature intended us, and find ourselves, after all, getting nearly as much out of life as sundry more brilliant fellows whom we at first envied.

But before we can become reconciled with ourselves and of value to our conductor, we must have realized exactly what it means to be a good second fiddle player.

The orchestra is a small republic. If such a community is to be a success every citizen must be equally concerned for its welfare and prepared to contribute his utmost to the general good. The man who sweeps the roads must sweep them as zealously as the one who contracted and laid them; otherwise the good work of the contractor will appear of no avail. The humblest player in the orchestra must put in his few notes worthily and in the right spirit or he will be a blur on the performance of his fellows.

It is not sufficient to play the right notes; they must be rendered in the right manner;

and in ensemble playing there is only one right way—that is, to reproduce exactly the intention of the conductor. It is not the player's business to criticise the reading of the conductor whilst he is in the band. In the privacy of his room he may think he could improve on it, but so long as he is playing under him, his pride should be to divine his meaning on the instant and translate it sympathetically into sound. This includes every aspect of the part—quantity and quality of tone, attack, unity of bowing, and even of fingering whenever a particular position may indicate that the characteristic tone-coloring of one string is required.

When a young amateur violinist comes into a band for the first time, it is probable that it gives him quite enough to do to get in his bare notes at the right moment. The novelty of the situation bewilders and excites him; the unfamiliarity of tuning his instrument against the tuning of many others makes him feel nervous and uncertain of his powers. But he soon regains confidence—probably too much of it—and with returning ease there awakens a desire to reestablish himself, to show off. He has been unnecessarily humble, he feels; it is time to manifest his independence. So he begins to make himself a nuisance—plays roudades whilst the others are tuning; makes himself heard above them and tries, generally, to attract attention; adopts a *dégagé* air and looks about him instead of counting bars during rests; disregards all *sotto voce* signs and attacks odd beats with violence. And he does attract attention . . . but not the sort he has been expecting. When he has recovered from digesting what the conductor says to him he may begin to be a good player—if he remains in the band.

The worst of it is that so few amateur second fiddlers have a fair and just estimate of their own value. The majority only remain second fiddlers because they cannot find the notes in the higher positions and think anything will "do" in the seconds—never realizing that a finished performance on their side is every bit as important as on that of the firsts. An intelligent conceit of themselves as responsible members of the orchestra is really very necessary to the left desks that

they may put more energy and understanding into the rendering of their parts.

You see, first and second fiddle parts are rather like the relation of husband and wife, and, at the risk of estranging the feminists, I must point out that the wife's part is mainly sympathetic—not passive, not self-effacing, but supplementary in the fullest sense; rounding out and filling in, confirming, affording background and contrast of color, but in every case supplying a feeling of true unity and completeness which a single part could not attain. It sometimes happens, indeed, that she is called upon to take the lead for a time, and she must be equal to the occasion, taking it naturally and without effrontery.

To be capable of leading whenever necessary means keeping oneself well up to the mark, both in technique and quickness of intelligence. This quickness of intelligence is, indeed, the most desirable quality in the orchestra violinist, first or second; but in some respects it is easier to play first than second fiddle. You have "the tune" to guide you as to place, fewer silent bars to count, and the emotional meaning is more upon the surface. To be a thoroughly good second implies what is equivalent to broad-mindedness in music. You have to know what the other instruments are about as well as your own group in order to put in your line effectively. You need to be surer of pitch and steadier in rhythm than the rank and file of firsts because you have fewer adventitious aids to either. In fact, your most necessary qualification is a keen sense of rhythm based upon a thorough knowledge of the divisions and grouping of beats in all time signatures. This may be studied at home by working out the rhythmical exercises to be found in any good book on theory of music.

The only legitimate way of calling attention to your ability is by always coming in upon the right beat and with the right accent, no matter what uncertainty may prevail around you. A reliable leader of seconds is invaluable to a provincial conductor, who often has to deal with most unsatisfactory and unreliable material in this direction.

Now, a word as to the second fiddler's *role* in Chamber Music. It is the fashion to cast contempt upon it, and to exalt that of the viola in preference. Well, the viola is a fine instrument, and there is no denying that he has a stronger personality than the fiddle. But, like a good many strong characters, he

is sometimes obstreperous and, not infrequently, unamiable and gruff. The second fiddle part in a string quartet really affords opportunity for display of the finest musical qualities, provided—and the qualification is important—the leader knows what he is about. Egoism in Chamber Music is as unpardonable as incompetency.

I believe the reason of the comparatively small number of good string quartets in provincial towns is not so much the lack of capable players as the scarcity of equable characters and true communal feeling. The position of second fiddle to an impetuous, unreliable, unimaginative, or intolerant first is more than undesirable, it is impossible. Therefore whilst I maintain that the association of two sympathetic and intelligent fiddlers reflects equal lustre upon both, and is felt by both to be equally interesting and satisfactory, the fortuitous conjunction of two incompatible personalities is peculiarly irritating and destructive of self-respect to the second. A very brief practical experience is sufficient to bear out the truth of this, and it is seldom necessary to repeat it.

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RUSSIANS FAVORITES WITH KATHLEEN PARLOW

Kathleen Parlow's admiration for the Russians is pronounced, for her various visits to the Czar's domain have been sources of special pleasure. It was in St. Petersburg that the young violinist studied under Leopold Auer. In a recent interview, in which she referred to the period spent under Auer's tutelage, Miss Parlow declared the Russians the most charming people with whom she had ever come in contact—with a tactful reservation, of course, in favor of her native land.

"The Russians have the polish of all other nations," she explained, "and fascinating characteristics all their own. They are highly cultivated, while their courtesy and charm are always in evidence. I count my stay in St. Petersburg one of the happiest periods of my life, though of course it was one of the busiest. How long did I practise each day? Well, you can figure it out for yourself, basing the estimate on Auer's advice, which was: "If you are clever practise three hours; if moderately stupid, four hours; if you need more stop."

The "Finishing Off" Process in Music

BY GEORGE SHORTLAND KEMPTON



T this period of the scholastic year the musical journals are flooded with reports of student graduations and commencements. From musical institutions all over the country the annual exodus of those who have completed certain specified courses has begun.

The obvious question which each graduate puts to himself is "What now?" How this question is answered and how far-seeing an import the answer holds, constitute a subject of paramount importance. It is a pertinent fact that many who have completed a certain curriculum, played a recital, or a few numbers at the recital, become obsessed with the notion that they have at their disposal the alpha and omega of all that is to be learned from a teacher, that their graduation

from labor should be interpreted as complete, and they are competent to paddle their own canoes up the river of fame hereafter unaided by the guiding hand of the instructor.

This self-sufficiency has proven heretofore a most unfortunate barrier to progress. It is a palpable fact that taking the average test required of the pupils from our leading and most exacting institutions as a criterion, the knowledge absorbed and the ability to appreciate the significance of advanced instruction, place the student rather at the threshold of musical knowledge than at the goal. In other words, he is then only prepared for the higher phases of instruction which the more experienced teacher and wider personal activity may impart.

There is no absolute graduation in art; we live always to learn. Nevertheless, many individuals are content to rest on past achievements, either directing their whole effort to commercializing to the limit their quota of learning, or, when not in the professional world, willing to remain inert. They inevitably drift backward. How many times the fruits of three or four years well spent in conscientious study are left to decay, in-

stead of being carefully preserved and applied to future nourishment. The incentive which the painstaking pedagogue gives is forgotten, systematized study ignored, and the repertory is built up of odds and ends pleasing to few but the builder himself.

In the teaching world those who disdain ad-

vanced instructions for themselves, cramp their endeavors with their own pupils. Their efforts reach an early standstill. Then, if honest, they must pass up the advanced student to someone else, perhaps one unafflicted ances is the bait thrown out to precocious aspirants. European experience is unquestionably valuable, but its appropriate place in the march of progress is not at the front with the drum and fife, but back with the stately carriage of the hero, whose laurels are clearly visible. It is a patent fact that it is an exceptional case when the departing student has reached a development sufficient to render this course properly valuable. The artistic atmosphere of the great musical centers of Eu- with exaggerated ego, who by persistent study has lifted his standard to a higher plane.



A FRENCH DEPICTION OF THE BATTLE BETWEEN THE OLD AND NEW VIOLINS.

The exploded idea of just a few finishing lessons is another menace to positive success, yet we fear it, a perennial reiteration. What a finishing lesson in the realm of art is, would have pleased Beethoven or Liszt to know. In the history of music making no one has ever finished.

Before one-tenth of the musical resources of this country are understood it is the habit of many musicians to take a "finishing" in Europe. The advertising of foreign appearance is certainly advantageous in broadening one's knowledge and opening the eyes of the self-satisfied tyro. But not until that stage of advancement has been reached when the student is equipped for an active, honest participation in the affairs of the new environment can such a course be of any marked benefit. A few lessons under a foreign teacher usually have about as much intrinsic value as a thimble of water for a traveler on the Desert of Sahara.

The rapid strides in music which this country has made in the last two decades, the gradually uplifting standards of requirement of leading teachers and institutions, give much food for speculation whether any far-reaching advantage is to be gained by a sojourn in foreign lands for the study of music.—*Musical America*.

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THE EBERHARDT SYSTEM OF PRACTICE

[We have received a number of requests for a description of the so-called Eberhardt system of violin practice, in answer to which we publish herewith a brief resume of the idea as outlined by one of its devotees.—Editor.]

The system of violin practice as Goby Eberhardt teaches it, is not complicated, nor is there anything of a mysterious nature about it. It does, however, demand intelligence and great mental concentration. The whole subject of technic, as Eberhardt conceives it, may be divided into three branches, the first of which is relaxation. Before any other work is begun, the muscles of both hands and arms are brought into a completely relaxed condition, by means of special exercises. This loose or relaxed state of the muscles is retained even while playing the most taxing passages, and gives an astounding amount of freedom and ease of movement to the fingers, as well as to the right arm. Then comes the application of strength, or the proper use of

the proper muscles. Understanding the anatomy of the arm and hand, Eberhardt knows exactly how to apply the right set of muscles without hindering the movement of the fingers by needless exertion. Thirdly, and most important of all, is the part which the intellect plays. In every possible way the work of the fingers is minimized, but as the muscular exertion is lessened, the greater becomes the necessity for concentration of mind upon each movement of hand and arm. Thus the whole technical apparatus is brought under the supreme sovereignty of the intellect. Of great value in this branch of the subject is Eberhardt's method of "fixing" groups of intervals, as explained in his book. The mental impression is thereby conveyed directly to the muscles while they are still in response, and the movements necessary to the execution of the notes are considered in minutest detail before playing, which prevents mistakes arising from ill-considered movements, all of which results in an inestimable saving of time and nervous force.

Eberhardt is, therefore, the first teacher of the violin to make psychological principles the basis of a method of developing the technic of the instrument. He does not train the muscles alone at the expense of the mind, as is the case with all other methods which I have seen, but recognizing the power of the intellect over the muscles, he begins his education there, making the muscles but obedient servants of the will. All this is simple enough to the man with a scientifically trained mind, and the wonder is that the idea has not been used before. We have stores full of exercises for the training of the fingers and bow, but until Eberhardt's book came out not one word about the musical education of the mind.

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WHO IS THE GREATEST VIOLINIST?

(Continued from Page 18)

earning capacity to the same degree as his compatriot, but he has a comfortable bank account and has added something like \$25,000 to it this season.

It will be many a year, in all probability, before as many violin masters are at the disposal of the American public at one time, but the beneficial impulse to good music caused by their presence has been incalculable. Regardless of who may be the greatest, these musicians will always be welcome—for they represent lofty standards that can come only from the holding of similar ideals.—*The Dominant*.

The Growing Demand for Chamber Music



FEW things bespeak the growth of our musical taste so adequately as the growth in popularity of the string quartet. Itself one of the finest vehicles for the expression of music of an exquisite type, it requires for its keen appreciation, a fine sense of the most delicate and subtle harmonies, found only in its highest development among the musically cultured.

The extent to which this appreciation has grown, even in the smaller cities throughout the west and central west, an appreciation best expressed by the number of invitations being received by touring quartets to visit towns of twenty to thirty thousand inhabitants, demonstrates most conclusively the fact, that those of us who have considered musical culture as belonging solely to metropolitan cities, must change our views in favor of the less populous towns,

or find ourselves classed with some of our foreign critics, as ignorant of the musical development of our own country.

The popularity of the string quartet among smaller cities is not so strange as may first appear. Chamber music has its greatest opportunities in small auditoriums, and small audiences more quickly and easily become a listening unit. Such a unity goes far toward making a recital of this nature a real musical feast. The spirit of unrest gives way to the spirit of music, and individuality is lost for the time in a unified sense of enjoyment.

That Mr. Ernest Briggs has been able to persuade Mr. Max Jacobs to bring his popular quartet to visit the central west therefore, should appease to some degree this persistent demand for chamber music.

This quartet has had an interesting as well as successful career in eastern cities,



MR. MAX JACOBS, FOUNDER MAX JACOBS' QUARTET.

THE VIOLINIST



THE MAX JACOBS QUARTET—Max Jacobs, First Violin; Hans Meyer, Second Violin; William Easts, Viola; James Liebling, Violoncello.

and has proved itself one of the most promising of our younger ensemble organizations. While the individuals recognize the seriousness of their art, this does not seem to have affected their own enjoyment and enthusiasm, in the rendering of the best works of classical and modern composers. Of the four players, two are American born, so that we can claim at least a half interest in the quartet and be forgiven a pardonable amount of pride in its achievements, more especially as a considerable portion of the training of all the members has been secured under our own teachers and leaders.

Max Jacobs, the founder and first violinist of the organization was born in that troublous country, Roumania, which doubtless explains his peculiar ability in the interpretation of Russian compositions. After some years spent in the conservatory under Felder, he came to this country and continued his work under the direction of Ovide Musin, the well-known artist and teacher of New York. At the age of eighteen we find him occupying a desk as first violinist with the New York Symphony orchestra, playing under Walter Damrosch for several seasons, until he organized his quartet.

Hans Meyer, who occupies the second chair, cosmopolitan as his name may seem, was born in New York and is proud of his birthplace. He studied a great deal on the "other side" however, having worked with Armo Hilt in Leipzig for several years. He was fortunate also, in getting excellent training under Arthur Nikisch, playing as first violin at his Gewandhaus concerts. Returning to his birthplace, he was welcomed at the Manhattan Opera House, to take a chair with the first violins under the baton of Campanini.

William Easts, the viola player, hails from Holland, having been born in the home of the Peace Palace, and graduated from The Hague conservatory. His orchestral work however, has largely been done among English speaking peoples. He was first violinist of the Municipal Orchestra of Bauvre, England, and resigned that position to take a similar position with the Scottish orchestra of Glasgow under Dr. Cowen. From there, looking for new worlds to conquer, he naturally came to Canada, where for two seasons he won frequent

recognition as solo violist of the Montreal Opera House.

James Liebling, the violoncellist, balances up the nationality account, having been born, like Hans Meyer, in the domain of Father Knickerbocker. Here he studied for several years, and with such success, that even as a boy he played under Walter Damrosch, until ambition drove him across the water to study under thost master 'cellists, Hecking and Klugel, in Berlin. Returning to New York he took up solo work, and acquitted himself in such a way as to win high praise, adding to his laurels by his recent trip throughout Australasia with Madame Cisneros.

With such individual records of success, and the excellent ensemble work to increase their popularity, it is somewhat surprising that their efforts should have been confined so exclusively to the eastern shore states. It is to be hoped that this and other string quartets will place more of the central western towns on their visiting list,

— h h h —

YSAYE'S COLLAR EXPERIENCE

Ysaye, the violinist, recently recalled an occasion when he was billed to play a recital in Denver. He had dined leisurely with friends and had reached his hotel with barely time to dress for the concert.

"Picture to yourselves my dismay," said the famous Belgian, "when I found that not a single clean collar did I possess! It was almost eight o'clock, and of course all the shops had been closed long before. What to do was the question. Both my secretary and accompanist had plenty of collars, but only half big enough for me. However, they rushed down to the hotel officials and begged to know if there was another guest with a neck of such-and-such size." Ysaye smiled whimsically as he indicated the dimensions. "Back at last they came, bringing several collars, but alas! the biggest was much too small. It was now time for the concert to begin, the audience was getting impatient and the manager telephoning frantically, and here was I marooned in a hotel room without the vestige of a collar! Was it not droll?"

"Aha! I have an inspiration! I take one of the collars, cut him in two and tie the pieces together with an E string, allowing some inches between. That makes it all right. In front, all is quite proper, and behind my hair covers every sin!"

HERBERT'S "MADELEINE" WINS HIGH PRAISE

Victor Herbert's new opera, "Madeleine," set for production at the Metropolitan Opera House next January, is said by Giorgio Polacco, if the cables may be trusted, to be so conclusively fine and important a work that it will establish Mr. Herbert's fame as one of the greatest of living composers, "with no further necessity to write light music in order to make a living."

Signor Polacco is to conduct this opera next winter, and he ought to know how good the score is. However it may turn out, it may be hoped that Mr. Herbert will not be lured away from the "light" music that has served him and his public so well. There is poesy in Herbert's make-up, but not too much. His symphonic poem, "Hero and Leander," which has not been heard in this city for a good while past, but which will be remembered by many, showed that. The vein of romance was there, even if not in quantities that could richly reward those who delved for it. His opera of the far Southwest, heard a few seasons ago at the Metropolitan, proved anew that Mr. Herbert possesses a certain degree of sensitiveness to beauty, which he can translate into terms of serious music.

The story of "Madeleine" is taken from a French source, and the period is of about a century and a half ago, though it might as well be of today, so far as the essentials go. The plot is slight, and is said to deal with a sentimental episode in the life of a popular actress. Madeleine, who is the public idol of Paris, has throngs of suitors, and she has asked the most favored one to spend New Year's Eve with her, to greet the coming year. He reluctantly refuses, saying that on such an occasion he must be at his own home. Another suitor makes a similar excuse, and even Madeleine's maid deserts her.

Thus Madeleine is left alone, when there comes an artist companion of her student days, bringing a portrait of Madeleine's mother. He asks her to forget for the evening her fame and wealth, and to go with him to the home of his parents, people in humble circumstances, there to enjoy some of the simple pleasures of a family celebration of the festival. The lonely actress is thus made to realize the unsubstantial character of popular worship, compared with sweeter and homelier joys. So she elects, after all, to pass

her New Year's Eve alone, save for the company of her mother's portrait.

Mr. Herbert's treatment of this fragrant little episode is said to have been as a one-act opera, taking a little over an hour to perform. According to present plans, the rôle of Madeleine will be sung by Mme. Frances Alda, and that of the painter by Antonio Scotti.

— h h h —

FIFTY CENTS A WEEK PAYS THIS MUSIC STUDENT'S BOARD

The high cost of living problem has been solved by Clara S. Loewus, of Towanda, Pa., a student of the violin at the Ithaca Conservatory of Music, who for the last twenty weeks kept the cost of her food down to fifty cents a week, thereby breaking the record of the Cornell freshman who lived on eighty-five cents a week last winter. Miss Loewus's diet consisted mostly of toast and peanut butter.

— h h h —

TO ERECT A NEVIN MEMORIAL

A movement is being urged among music lovers of Western Pennsylvania for the erection of a monument to mark the grave of Ethelbert Nevin, the composer, in the cemetery at Sewickley, Pa., overlooking the beautiful valley where he was born, which he loved so well, and where much of his music was composed. Nevin is buried there in the family lot, along with his father, Robert P. Nevin; his mother, Elizabeth Oliphant Nevin, and three brothers and sisters.

— h h h —

THE OLD VIOLIN

By Genevieve Malone

A stringless, bridgeless, old violin—
'Tis blessed by naught save sacred age,
A clumsy toy in unskilled hands,
A priceless boon, to music's sage.

For look! his master hands entwine
The fibrous wood by fortune caught
And like a soul-caressing breeze
It sings the heavenly tones love wrought.


How like some souls by fortune tossed!
Unrecognized in life's wild mart,
Until a Heaven-sent heart soft calls—
Lo! dormant life and love up-start.



The Orchestra

The Father of Modern Orchestration

By W. J. HENDERSON

ONSIDERATION of the work of Joseph Haydn in the development of musical art naturally leads to some examination of his orchestral method, for it was in the symphonies that he set forth most conspicuously his manner of constructing the sonata form. His achievement, however, did not end with the definition of purely formal lines, but he laid the foundation of modern orchestration. Much indeed has been done before his time, but little, if anything, appeared to have acquired a settled method.

The operatic composers had advanced far, but their aims were not specifically those of symphonic writing. From them the composers of symphonic music received their first suggestions, and the riches of the operatic orchestra were greater than those of the symphonic orchestra even in the time of Beethoven. What Haydn did in setting the orchestra apart and treating it as a separate and independent instrument was of incalculable value in the progress of musical art.

Although Haydn did not arrive at the final solution of the problems of orchestration, he found the basis of the plan on which modern writing for the orchestra has been reared. He decided upon the elementary arrangement of instruments and upon the first principles of the distribution of chords. All that he did was primitive, but it was rational, and it contained the possibilities of development. No clearer demonstration of this can be found than the advances which Mozart himself made from Haydn as a starting point, and those which Haydn afterward made with what he learned from Mozart. Haydn declared in his old age that he was just beginning to learn the true use of the wind instruments and that he must cease to labor before he had benefited by his increased information. * * * Haydn's first symphony, written in 1750, was scored for first and second violins, violas, basses, two oboes and two horns. His well-

known symphony in D major, written for London in 1795, was scored for two flutes, two oboes, two clarinets, two bassoons, two horns, kettle drums, violins, violas, 'cellos and basses. The introduction to "The Creation," one of his latest works, is scored for two flutes, two oboes, two clarinets, two bassoons, contra bassoon, two horns, two trumpets, two trombones, tympani and the usual strings.

This score contains the plan of the modern orchestra. All that has been done since Haydn's time is to extend the boundaries without altering the plan. Recent writers, seeking for descriptive color, just as Haydn did in the delineative passages of his "Creation," employ more instruments, but select them principally from the same families. When they employ instruments of other kinds they do so for the sake of special effects.

Instead of Haydn's two flutes Wagner or Strauss calls for from three to four of these instruments and invariably requires piccolo, or octave flute. The oboe is the soprano of a certain family of reed instruments. Recent composers use other members of the family, the English horn, and even the heckelphone, or baritone oboe.

Despite his adherence to the primitive method of writing in three-part harmony Haydn demonstrated clearly the principles of solidity in scoring for the strings. He had a nice sense of balance and wanted only a perception of the possibilities of the 'cello. His treatment of the wood wind in passages calling for the employment of one of its voice to carry the melody showed discrimination and a feeling for flexibility; and he knew how to combine a harmonic support of a solo wind voice by other wind instruments with an interesting figuration for the strings.

Still more important was his insight into the value of sustained chords in the wood wind as the support for solo voices in other parts of the orchestra. Naturally Haydn made no

great display of ingenuity in his use of the brass. The trombone did not enter his symphonic orchestra. It was reserved for Beethoven to show the power of this majestic instrument. Nor did Haydn utilize the trumpet much better than his predecessors. He improved the method of writing for the horns, but he failed to discover the immense advantage of employing these instruments in more than two parts.

The composers of today have technical resources far beyond those of the early symphonists. The instruments of the orchestra have been wonderfully improved. The trumpets and horns with valves makes it possible to write passages which in Haydn's time could not have been performed. The introduction about 1840 of the Boehm system of fingering for flute and oboe enlarged the capacities of these instruments. Improvements in the mechanism of clarinets and bassoons widened their scope also.

Furthermore, the establishment of schools for the systematic instruction of orchestral players and the training of orchestral bodies under conductors who had become specialists in this line of work, still further increased the limit of the demand which a composer might make upon players. Strauss writes parts of amazing difficulty for horns, for trumpets, for tubas. These parts could not have been played by the ordinary orchestral players of Haydn's time even if their instruments had been capable of emitting them.

All these contemporaneous writers rest their system of orchestration on the principles clearly demonstrated in the practice of Haydn. It is for this reason that he is so frequently called the father of modern orchestration.

— b b b —

ENGLISH CELLIST TO COME

The Wolfsohn Musical Bureau announce that they have arranged with Miss Beatrice Harrison, the noted English 'cellist, for an American tour, opening with the Philharmonic Society in Carnegie Hall, New York, on Dec. 11 and 12.

When Beatrice Harrison was about to celebrate her tenth birthday, she was admitted to the senior competition, with 4,000 others, won the gold medal offered by the Associate Board of the Royal Academy and the Royal College of Music in London. King George, then Prince of Wales, presented the coveted prize to the gifted little girl. The following

day, the name of Beatrice Harrison was on the lips of every musical personage in the United Kingdom. The following year, the little girl was elected a special exhibitor at the Royal College, and when she was thirteen, was enrolled as a scholar. W. E. Whitehouse was her teacher at that time. When her parents decided to take Beatrice to the Continent, she was placed with Hugo Becker in Berlin and later entered the Berlin Hochschule fur Musik.

While a pupil at the Hochschule, Miss Harrison won the Felix Mendelssohn prize, and this was the first time this prize had been won by a 'cellist, or by a student of her youthful years; Miss Harrison was just seventeen when this honor was awarded to her. Naturally it was not difficult to secure concert appearances for this extraordinary young artist, and at once she was engaged as soloist with the Berlin Philharmonic Society. Concerts were played throughout the German Empire and everywhere Miss Harrison was received with enthusiasm.

— b b b —

A FIDDLER WHO FIGURED IN THOMAS HARDY'S WORKS

The death has occurred in Whetstone's Almhouse, Dorchester, says the *London Times*, of Harry Bailey, nearly the last of the old band of Dorset fiddlers, who figure in so many of Thomas Hardy's novels. His appearance as the fiddler of the reels in the Hardy play, "The Melstock Quire," which was performed at Dorchester and in London, was a bit of real Wessex life, and in his quaint smock Fiddler Bailey was perhaps the most exquisitely rustic figure in the play. Mr. Bailey was seventy-seven years old when he died.

— b b b —

WISCONSIN ENGAGEMENTS FOR MAUD POWELL

The Monroe, Wisc., Women's Club will probably open the local musical season with a recital by Maud Powell, the eminent violinist, at the Turner Opera House, on Tuesday evening, September 30. Mrs. Clara Bowen Shepard, the Milwaukee impresario, who has brought many noted artists to various cities of this state, is arranging for the appearance of Miss Powell. Miss Powell opens the Milwaukee musical season October 5.

THE VIOLIN—AN APPRECIATION

(Continued from Page 14)

and is placed about three-sixteenths of an inch from the outer edge of the belly to keep the wood from splitting. It is more or less deeply embedded and emphasizes the outline of the violin, and betrays the workman's skill. The double purfling and purfling in eccentric patterns of some of the old violins is very quaint, but a doubtful adjunct to the tone. The old guitars and violins are often so profusely inlaid with tortoise-shell, ivory and silver, that they have but little tone and that bad. The present use of purfling was made a neat work of art by Stradivarius. It is a remnant of the former superabundance of decoration and is applied sparingly, although in some of the best instruments it appears in designs upon the back. Leopold Mozart well says in his "Violin School" that "to choose a fiddle for its outward symmetry and varnish is like choosing a fine song bird for its fine feathers." I do not think that this has ever been noticed before, but it is undoubtedly a fact that attention to tone only dates from the rise of the violin proper in the sixteenth century, and is, in fact, coincident with the rise of the art of modern music.

The sound bar is a strip of pine wood running obliquely under the left foot of the bridge and is about ten and one-half inches long. It not only strengthens the belly, counteracts the difference in pitch caused by the severing of the fibres of the wood by the *f* holes, resists the prodigious pressure of the four strings, whose direction it is made to follow, for vibrational reasons, but it is the nervous system of the violin. The angle at which it lies is small, the bar deviating no more than one-tenth of an inch in its entire length and must be cut and placed to suit the individual instrument. A slight mistake in the position, a looseness, an inequality, or roughness of finish will produce that hollow teeth-on-edge growl called the "wolf" which makes the instrument worthless. The defect is much more discernible in good instruments than bad ones; inferior violins being so little susceptible to true vibrations they are naturally less sensitive to false ones. False vibrations are partial and extremely various, in some cases only one or two notes of the strings affecting them; in others many notes revealing their hideous presence. Their degree of power, too, is partial; in some instances hardly discernible, in others prominently disagree-

able. The effect of the wolf to the ear is a discordant tremor; it is called primary, when the notes produced by the string is impaired by the tremor; secondary when the false tones are heard independently of the string note—then the wolf is said to "fall between the notes." There is a general vibration caused by the whole sound board responding to the strings notes. But there is also that particular local sensitiveness. The impetus of the vibration of a string is transmitted through the bridge to the body, some certain part of which is particularly sensitive as to that exact tone; breathing as it were through the sound holes, the same note as produced from the strings; this may be proved by tapping various parts of the sound board when the violin is fully strung, when they will yield different degrees of sound. If then, any certain notes cause the local to exceed or contradict the general vibrations, this tremor or wolf is the instant result. It takes the greatest cunning and a life of practical study to know how long, how thick and exactly where the sound bar should be in each instrument. The health and *morale* of many an old violin has been impaired by its nervous system being ignorantly tampered with. Almost every old violin has had its sound bar replaced, or it would never have endured the increased tightness of strings brought in with our modern pitch. Many good forgeries have thus been exposed, for in taking the reputed Stradivarius to pieces, the rough clumsy work inside, contrasting with the exquisite finish of the old masters betrays at once the coarseness of a body that never really held the soul of a Cremona.

The soul of the violin is a simple thing apparently. Its practical name is the sound-post and it is a carefully carved round stick one-fourth of an inch in diameter extending upright inside from back to belly about one-eighth to the back of the right foot of the bridge, and through it pass all the heart throbs or vibrations within. There the short waves and the long waves mingle and meet. It is the material throbbing center of that pulsating air column, defined by the walls of the violin, but propagating those mystic sound waves that ripple in sweetness upon ten thousand ears. But if it is too short, too tall, too thick or too slender, it will be a worrying soul. As it is not glued into place it can only be adjusted through the right *f* hole. It should be placed as near correctly as possible for

THE VIOLINIST

each change means readjustment in the delicate equilibrium of the violin. Days and weeks may be spent on the adjustment of this tiny sound post. Its position exhausts the patience of the repairer and makes the joy or the misery of the player. As a rough general rule the high built violin will take it nearer the bridge than the low built, and a few experiments will at once show the relation of the soul to tightness, mellowness, or intensity of sound. For the amateur there is but one rule: "Leave well enough alone."

The scroll, or head, fitted with four simple pegs of ebony, box, or rosewood, is the physiognomy of the violin. It is carved to represent a spiral and much of the symmetry of the instrument depends upon it. At first all fiddle-heads look alike—as do all pug-dogs or all negroes and indeed all nations have their general faces; so have violins—but a practiced eye sees the difference at a glance. Look for half an hour every day at a late Joseph Guarnerius, an early Nicholas Amati and a grand pattern Strad, and you will be surprised that you could ever have confounded their forms. What is called the "throwing" of the scroll betrays the master's style like handwriting, and he lays down his style in every curve, groove and outline. A keen eye can almost see the favorite tool he worked with, and how his hand went. These subtleties are like the painter's "touch," they can hardly be imitated so as to deceive one who has mastered the individual work of the great masters.

The fingerboard is a strip of ebony of the same width as the neck, about three-sixteenths of an inch thick, and a little over ten inches long. It is glued to the upper surface of the neck and extends along the belly to a point about two and one-half inches from the bridge. It must be nicely fitted, as also the neck, to the hand of the player; on its even smoothness and true curve depends the correct stopping of the notes. You cannot, for instance, stop fifths in tune on a rough or uneven fingerboard. On the fingerboards of the old violins were gut frets as on the guitar but to interpret the exquisite compositions of later days the fingers must be able to glide from position to position without the least hesitancy.

The button to which the tail piece is fastened is full of style, and not like the pegs, a thing to be dropped and changed at will; it is a critical part of the violin, takes a good

third of the leverage of the whole strain, is fixed like a vise, rooted in the very adamant of the wood, carefully finished and cut round, pointed or flat, according to the taste of the maker. The tailpiece, a concave piece of ebony, is not screwed nor glued to it, but fastened with a loop of heavy gut string.

The sound holes vary a trifle with the various makers, but in outline they must be nearly the same or they will not do their assigned work. They must divide the fibres of the wood into long and short lengths so that there will be enough of the short to sound the high notes and enough of the long to sound the low. Without them the belly would not vibrate sufficiently, and to them the violin owes much of its symmetry and grace.

The bridge of the violin is to many a true Asses' Bridge; you may try, and try again, and its true position will still be represented by the unknown. It is but a small piece of hard boxwood or maple, two inches by one and one-half in size; it is quaintly perforated. It clings closely to the violin's belly with its two little thin feet; is about as thick where thickest as a half dollar, thinning steadily toward the top, which obeys the curve of the fingerboard and lifts the strain of the four strings. Unless the feet are exactly arched to fit the arch of the belly the tone will be hollow and full. The arched top brings each string to a different level so that the bow will not be in danger of rubbing more than one at a time. The height is regulated by that of the fingerboard and is such that the strings may have the correct slant. If the slant is too decided, the tone is dull and sluggish; if too gradual, a harsh and piercing tone results. The bridge stands between the two necks of the \sharp holes with its right foot near the sound post and its left foot over the bass-bar. It is movable; but it is so important and all-essential to the propagation of any sound at all that it may be called the wife of the violin. All old violins have had many bridges in their time; but there is no reason why the union, if happy, should not last for forty or fifty years. A perfectly harmonious marriage is as rare between violins and their bridges as it is between men and women, though in either case there is a considerable margin for the gradual adjustment of temperaments. Although the old violin is very capricious in his choice, and often remains a widower for years, he does not object to elderly bridges, and when he finds one he can

get on with will obstinately resent any rash interference with the harmony of his domestic arrangements. This is a point not nearly enough considered by wise violin doctors and repairers. The heartless substitution of raw young bridges for old and tried companions is common and much to be deplored and a sensitive old violin will never cease to spar with the fresh, conceited, wayward young things, utterly incapable of entering into his fine qualities and caring naught for his two hundred years of tonal experience; and the jarring and bickering go on until he gets rid of one after another and settles down, if not with his old favorite, at least with some elderly and fairly desiccated companion. I do not believe in bridges being worn out. After a year or two the hard box-fibre yields very little under the cutting of the strings; there is a considerable margin for the shifting of the strings and no string but the E will materially grind. Rather than change so precious a thing as a congenial partner, glue, mend, patch, repair her, just as you would her priceless old husband; if he is in the prime of life at about one hundred and fifty years, she may well be a little made up at sixty or seventy.

It is only necessary to glance at the enormous variety of shapes that the violin tribe has assumed, both before and after the creation of the violin, to judge of the inexhaustible dominion which the conception seems to have exercised over the human mind. The collector who cannot play, and the players who cannot collect, are alike victims of this mania for violins. Of what interest can they be to a collector, who keeps dozens of them, unstrung and unmended, in cupboards and cabinets, and shows them about to his bewildered guests like old pots, or enamels? Look at a fine specimen or two, on and off, when you have a chance and the mystery may possibly dawn upon you.

There in a small compass, lies before you such a wonderful object of simplicity, subtlety, variety, and strength as perhaps no other object of equal dimensions can possess. The eye is arrested by the amber glass and glow of the varnish, the infinite grace of the multitudinous curves, the surface, which is no where flat but ever in flowing lines—sunlit hollows of miniature hills and vale, irregular, like the fine surface of a perfectly healthy human body. Its gentle mounds and de-

pressions would almost make us believe that there is a whole underlying system of muscle—a very living organism, to account for such subtle yet harmonious irregularity of surface. It is positively alive with swelling and undulating grace. Then the eye follows with unabating ardor the outline, dipping in here and bulging out there, in segments of what look like an oval or a circle, but which are never any part of an oval or a circle, but something drawn unmechanically, like a Greek frieze, after the vision of an inward grace.

Its voice may be as fair as its form and finish, yet unstrung and silent, more truly can it be said of a violin than any human creature, that "it is a thing of beauty and joy forever" for its beauty grows with the mellowness of age, its voice is sweeter as the centuries roll on, and its physical frame seems to be almost indestructible. And the player, who is not always a judge of a genuine violin, but goes by the sound qualities which suit him—he naturally adores what is within its limits, scientifically the most perfect of all instruments.

The four strings, of course, limit and define its harmonic resources. In combination, and viewed collectively in the quartet alone, it is able to compass the extended developments of harmony in bass, tenor and treble clef; but as a tone producing instrument it has no rival. It possesses accent combined with sustained and modified tone. The piano has accent, but little sustained and no modified tone; the organ has accent and sustained, but in a very imperfect sense, modified tone; the violin possesses in perfection all three. With the stroke of the bow comes every degree of accent; with the drawing and skillful *sostenuto* of up and down bowing, the notes are indefinitely sustained to a degree far exceeding the capacity of human lungs; while every pulse of emotion is through the pressure of the fingers communicated to the vibrating string, and the tone trembles, shivers, thrills or assumes a hard, rigid quality, passing at will from the variety of a whisper to a very roar or scream of agony or delight.

Can the soul of a musician fail to yield loving or utter allegiance to the sovereign power of the violin, which is so willing and ideal a minister of his subtlest inspirations—equal to the human voice in sensibility and expression and far superior to it in compass, execution, variety and durability?

**THE VIOLINISTS'
CORRESPONDENCE
BUREAU**

Illinois State Penitentiary, Joliet, Ill.

Editor THE VIOLINIST: I am writing you to see if you will send me Mr. Adam Scovengard, the Danish violinist's, present address.

I sent a three years' subscription to THE VIOLINIST last May, as a renewal of old subscription.

I have an old violin that he wanted to buy of me a couple of years ago when I was in Madison, Iowa, but I did not want to sell then, but as I cannot use it here, I might as well let it go. It has an elegant tone and is in perfect preservation, Camilli Cammillus, Mantua, 1739. If you know his address please forward it on to me at your earliest opportunity, for there is no use of me keeping a good instrument laid up in storage. I will let it go cheap. He offered me \$500 for it, but it is worth more than that. If I knew of some worthy student that would take good care of it I would let the student have the use of it, that is, providing his or her references were O. K., for honestly, I don't like to sell or part with it, for it will be a long while before I could pick up another one as good as it for the price, if ever I could.

Yours very sincerely,

No. 6848.

June 25, 1913.

Editor THE VIOLINIST: My past subscription does not expire until after seven issues yet, but I feel that it is too valuable a paper to discontinue.

I would be much interested, and I think others would be, in seeing some articles in your magazine pertaining to the adjustment of the violin, particularly of the sound post. Frequently the sound post is jarred loose when you are not near to a competent repairer, and are forced by want of time to take matters into your own hands; sometimes your student's violin may be badly in need of adjustment; again you may come across an old violin, in sad neglect, in either case, when such knowledge would be very valuable.

Respectfully,

E. L. TABOR.

Editor THE VIOLINIST: Please find herewith my check for \$3.50 for which please renew my subscription to THE VIOLINIST for three years from the time my present subscription expires. The amount I send is as per special offer you have made to old subscribers. The magazine publishes many excellent and instructive articles which unquestionably must be of interest to the professional and amateur alike.

Wishing you the success you desire, I am,

Very truly yours,

ROBERT F. SCHADE.

Aug. 1, 1913.

Editor THE VIOLINIST: I find that the March number of THE VIOLINIST is missing from my files. I value this magazine very highly, and have complete files of it for several years, except this number. I hope you can furnish it to me. I enclose 15 cents, which, if I remember correctly, is the price of each number.

Thanking you, I remain,

Sincerely yours,

H. D. GOODWIN.

June 28, 1913.

Editor THE VIOLINIST: Herewith enclosed M. O. covering two years' subscription to your invaluable magazine.

Your subscription offers are generous. However, I shall take advantage of the two-year rate only and seize upon this occasion to state that while I live I wouldn't be without the journal.

With best wishes for your deserved and continued success, I am,

Yours very truly,

JOSEPH J. BUTLER.

July 18, 1913.

Editor THE VIOLINIST: I received the June number of your publication and felt very much hurt and surprised that there was no contest of violins at St. Louis this year. If no other contest was possible we should have had a contest between modern makes, for what a fine thing it is to make one man happy for this life and perhaps for eternity.

Please do what you can to have one next year.

Truly,

L. M. NUTE.

The Violin Student Abroad

BY HELEN WARE



HERE are thousands of gifted young artists in America today whose highest ambition and perpetual dream is to study music abroad with the great masters and in a musical atmosphere which is older and more inspiring than is found in their own communities. I have been one of them, and can fully appreciate the joy and spiritual uplift derived from the undertaking. I am also fully aware of the stimulus a young artist gains from the responsibility placed upon him from being sent over by his parents or generous patrons who have placed their faith in his ability to become a great artist.

During four years of study under the foremost masters in different musical centers of Europe, also concertizing extensively in Denmark, Holland, Austria and Hungary, I have gathered sufficient facts and data, not mentioning my personal experiences, to enable me to dwell authoritatively on the advantages and disadvantages of a musical education abroad.

It is not my intention to encourage nor to dishearten, simply to express my views on this vital subject, and to help ambitious musicians to realize their highest ideals in art. Incidentally also to guide those parents and patrons of worthy talent who have chosen for their child or protege an artistic career.

As in material things, Americans are also guilty of a deplorable waste of splendid talents. With the wonderful evolution of art in all its branches, especially in music, due consideration should be given this important matter of sending a young man or woman abroad, for alas, I can quote scores of cases where, instead of proving beneficial, they have positively ruined very promising careers.

Almost every article dwelling on this subject harks back to the moral degradation resulting from an ill-considered course of study abroad. The general public has been so well informed on this matter that it needs no further comment. My personal opinion is that no child, young man or young girl should ever be sent abroad without an absolutely reliable chaperone. This is not a

matter of prudishness, but an indispensable safeguard.

The risks to which a young student is exposed without a sympathetic and vitually interested companion, are hardly worth the greatness that may come from studying abroad. The so-called "boheme life," like any other mode of living, carried to an extreme, will prove detrimental to an artist, especially to young art students without some one at their side to remind him or her of their main object in life and incidentally of their obligations.

Most cases of degradation, or loss of ambition, that have come under my observation have been the outcome of purely economic dilemmas. To supply a student with too much money is almost as bad as too little. The former is such a rare exception that it is hardly worth mention. Nearly 80 per cent of American music students abroad are children of poor parents, who have saved up a little sum for a year or so of European study, but most of them have been sent abroad by generous patrons who, by subscribing to their "study fund," have made the undertaking possible.

The poor student, with his saved-up few hundred dollars, soon finds that, even though his money has been doubled or trebled in foreign coinage, his original calculations are entirely out of focus. For a while they stint themselves of the most necessary comforts—nay, actual food, in order to extend their stay.

These bohemian upper garrets and two-by-four bedchambers are interesting experiences to read of in novels and in the autobiographies of our old masters, but to young men and women who are just developing into full manhood and womanhood, who have to work from six to eight hours in stuffy, ill-ventilated and dark chambers, some never seeing the sky from their window (if they have one), to them such a life presents grave dangers.

Finding their resources nearly exhausted and their studies not half finished, most of them accept pupils in English or music for an honorarium so trifling that to eke out a miserable existence they must sacrifice most

of their time toward earning their daily bread, minus butter, leaving a few odd hours for their own work. It is inevitable that progress under such conditions is well nigh impossible, or, if possible, the price paid is a terrible physical sacrifice in most cases.

In Budapest, where I found one of the smallest American student colonies, hardly 10 to 15 members, I had a splendid opportunity to make a thorough study of this subject, for the very same conditions exist in Vienna, Berlin, Paris, etc., only on a larger scale. Here many of the students had to accept engagements in smoky cafes, playing four to five hours into the wee small hours of the morning. It is unthinkable that these boys were fit subjects for strenuous work on the following day.

It needs no great imagination to foreshadow the grave moral and physical dangers of such a life. The end is usually a sad return to America with broken spirit and a pessimism that is but a natural consequence of such a ruined career. Some of these unfortunates, boys and girls, again fall by the wayside. Numerous are the tragedies that one could relate of them. If any one were to compile accurate statistics of successful and ruined careers resulting from a musical education abroad, I believe many a mother would be less anxious to send her child across the sea in quest of fame.

And now let us take the case of the poor student who has been sent abroad through the assistance of art patrons. These proteges are much better off than those who go abroad with but a few hundred dollars of saved money and no outside help to hope for. Though it is usual to lose patrons as time rolls on, yet, as a rule, if the interests of the protege are guarded by conscientious and energetic people, they arrange somehow to study abroad for three or four years. And this brings us to one of the gravest phases of this problem.

The young artist upon reaching home is expected by all interested in his career to prove his or her worth. I could quote the names of any number of young artists who were placed before some of our best orchestras as soloists for the first time in their lives, having had hardly any previous routine of actual concert work, with the result, terrible disappointments to all parties concerned. It may take an artist years of hard work and struggle before such an unfavorable impression can be blotted out from the

public mind—all because of mismanagement and lack of forethought on the part of those who had the young artist's welfare at heart.

It is absolutely necessary for a beginner to have a season of routine concerts before gaining sufficient self-confidence and poise to face the critical audiences of the prominent music centers. This being one of the most important parts of his musical education, naturally it should receive due consideration and the necessary funds that such work requires.

Right here I find it timely to express my opinion on the much-abused subject of "commercialism versus art." The war cry against commercialism is to a great extent an unjust one. Commercialism in music is a necessity at present. It may be an "unavoidable evil necessity," but one cannot forget that since artists have liberated themselves from the monopolistic ties of the ecclesiastical powers, they have used the ways and means of commercialism to exploit art's possibilities, thus raising the artist's standing in society and also financially, not mentioning the wonderful opportunities it has created for making art universal and beneficial uplifting of the masses.

Viewed in a broad sense it will not be difficult to see "commercialism in art" from a more favorable side than the purely tyrannical usurping one. Indeed, many great talents could be saved from ruin if in addition to the pure sentiment and good will that prompts parents or patrons to send them abroad for study they would consider their undertaking a little closer and more carefully from an economic or commercial standpoint.

I have in mind a very good example where, with commendable foresight and commercial sanity, it has been proven how much worry, waste of energy and hazard chances may be avoided in assisting deserving talent to success.

In this particular case, as soon as it was definitely settled that the artist in question had unusual talents worthy of great sacrifices, a number of prominent men formed a group and advanced the funds necessary not only for music lessons abroad, with an intelligent chaperone, but at the same time funds for "routine concerts" abroad, a considerable sum for advance publicity work and, most important of all, the financing of his debut concerts in America. "Most important" indeed, for the grave mistake of not providing or calculating in advance for

the above-mentioned items is committed by well-meaning parents and patrons of proteges day after day.

These are indispensable items in the making of a musical career. To shun them simply means failure. It is my honest opinion that no young artist should be encouraged to risk the nerve-wrecking drudgery of four or five years preparatory study to solo work unless assured by actual funds in hand of having an opportunity to prove his or her worth under plausibly favorable circumstances after the many years of struggle abroad.

Unless such assurance can be had it is much wiser to become an efficient instructor or aim to be fitted for the upbuilding of a school of music, for the orchestra or other branches of musical art. And if such be true, there is a very strong doubt within me that, having Europe's best musicians with us, the "lure of studying abroad" should be followed or not.

— h h h —

AN ARTIST'S FRIEND

By Mario Frosali

Alfredo D'Ambrosio is a personality. Not only is he a violin virtuoso, but he is also known as a literary man in Europe. Born in Naples, he pursued his studies there and completed his education at the Conservatory of his native city, devoting himself especially to the violin and to composition. Shortly after his graduation he began his concert career and toured Italy with great success, being admired everywhere as a violinist of high attainments.

His delicate health prevented him from concertizing, however, and accordingly he decided to give his time to the further study of his instrument. With Sarasate he applied himself to the study of the violin, living with him for some time in Spain, and then went to London to place himself under August Wilhelmj, where he remained for two years.

At the same time he worked seriously at composition, producing several violin works. He returned to Italy and then to Nice, where he established a string quartet and gave concerts throughout the winter, many of them for the benefit of charitable institutions, and also taught part of the time.

He is but thirty-four years of age and is assuredly one of the most popular of contemporary violin composers. His Violin

Concerto, op. 29, is in the repertoire of many violinists of note and was played, I have learned, last winter by Kocian at his recital in Æolian Hall, New York. The esteem in which he is held by so many of his famous *confrères* is proven by the fact that whenever Kubelik, Ysaye, Thomson, Kreisler, Thibaud, Serrato and many others are passing through Nice they never fail to visit him and pay their respects to the composer of a Mazurka, Serenade-Caprice, Introduction and Humoresque *et al.*

In addition to the violin concerto mentioned, he has written another concerto for his instrument (recently published), a string quartet and quintet and many smaller violin pieces. A notable symphonic poem for orchestra has also appeared from his pen, a beautiful work, original and replete with inspiration. The style is pure and the melodies employed are impassioned, showing his memory of his beloved country, Italy, and the beautiful skies of Naples. He has also written a classic ballet, "Ersilia," an opera, "Pia de' Tolomei," both of which have been performed successfully in Europe and which should be heard in this country.—*Musical America.*


— h h h —

TWO HUNDRED PUPILS AT DANA MUSICAL INSTITUTE REUNION

The forty-fifth annual commencement exercises of Dana's Musical Institute at Warren, Ohio, were in the form of a reunion for pupils of the school and the older students, many of whom were present. Concerts of the undergraduates and graduates proved of a highly interesting character. The former were heard in compositions by Godard, Borowski, Napravnick, Weber, Chopin, Kucken, Alard, Kuhn, Debussy and Raff.

Each graduate was required to present a concerted number with the school orchestra of fifty-two pieces. The attendance was very large at both concerts.

A reunion banquet held in Gar Hall brought together more than two hundred pupils, past and present. Among the old classes represented were those of 1872, 1874, 1875 and 1878. A reception and dance in the evening in Opera Hall were followed the next day by the annual class day exercises on the campus. An orchestral concert was the last heard. Lynn B. Dana conducted and the players did remarkably well. The soloists from the teaching staff of the school gave artistic account of themselves in every instance.



Who's Who and Why

IRMA SEYDEL PLAYS AT COLOGNE

From Cologne, Germany, comes the following report of Irma Seydel's recent concert there: "Irma Seydel, whose acquaintance we made here three years ago, has since developed into a finished violinist of most extraordinary technic, authoritative interpretation and spiritual perfection. Even now she need hardly fear a rival. She showed her artistry in the B Minor Concerto, by Saint-Saëns, her virtuosity still more in the Faust Fantasy. With an encore she gave her thanks for the thunderous applause."

SPALDING TO TOUR SOUTH AMERICA

Albert Spalding, the American violinist, has arrived in New York after eight months' tour of Europe. The artist announces that he will go to South America next summer (1914), and fill a long list of engagements. For the remainder of this summer, Mr. Spalding will play at concerts and musicales at several fashionable resorts.

He returns to Europe on August 25, on the Kaiser Wilhelm der Zweite, and is again booked for a long tour abroad, beginning in Christiania early in September. Last autumn, winter and also in the spring of this year, Albert Spalding visited ten countries—Russia, Finland, Norway, Sweden, Denmark, Germany, Holland, France, Italy and Belgium.

VERA BARSTOW IN A NEW ROLE

Having given up her reservation on the *Imperator*, Vera Barstow, the violinist, is now at her mother's country home near Cincinnati. The young artist reports that she is busy picking cabbage and preserving products of the Barstow farm.

FRANCIS MACMILLEN OPENS HIS AMERICAN SEASON IN NOVEMBER

Francis Macmillen, the American violinist, has arrived in London to make twenty new records for the Gramophone Company, the English and continental associate of the Vic-

tor Company. On completing these he will go to Italy, where for a month prior to sailing for America he will be the guest of the Duke and Duchess Lante della Rovere in their villa at Orte, near Rome. The young violinist expects to sail for America about September 1.

SASLAVSKY IN DENVER

Alexander Saslavsky, assistant conductor and concertmaster of the New York Symphony Orchestra, with Mrs. Saslavsky, is spending the summer in Denver, Col., where he is the concertmaster of the Denver Symphony Orchestra, which is giving a series of summer concerts. In addition to his orchestral duties Mr. Saslavsky is giving a series of recitals and chamber music concerts and has also accepted a few advanced pupils. The orchestral concerts, under the direction of Rafael Cavallo, have been most successful and such noted soloists as Mme Nordica have appeared. Among other musical affairs at which Mr. Saslavsky has assisted was a meeting of the American Music Society of Denver, of which the most prominent musicians are members.

VIOLINIST GITTELSON HAS VACATION ON BALTIC BEFORE EUROPEAN TOUR

Frank Gittelson, the Philadelphia violinist, is spending the summer on the Baltic with his mother and sister, preparatory to his concert appearance with leading orchestras of Germany, Switzerland and Bohemia.

BIEHN'S GRANCINO CELLO SOLD

A violoncello with a long theatrical career was auctioned off in London last month when the historic instrument used by the late August van Biene during the many tours he made with "The Broken Melody" was submitted to public sale by the executors of the well-known 'cello-playing actor. It was made by Giovanni Grancino and changed hands for the sum of \$425.

The Lost Note

BY ROSE RALFOUS



THIS father was a musician. Precarious though it was, the violin gave the entire family a livelihood. When the aged musician died he left a good name and his cherished violin—that was all. The mother could barely sustain herself on the inheritance of the good name, but the respectability which it created left her in good hands, which were everlastingly extended toward the poor widow. The lone child had added to his inheritance of respectability, both his father's violin and his father's musical genius. "Play, boy; play!" was the severest admonishment the meek little child ever received from his good father; and the boy did. He mourned everlastingly for his departed parent. He caressed the beautiful violin which was now all his—all his. The large blue eyes which were once extended toward the odd bow and box when the good musician would take it up to play, now devoured the treasure as an object of worship.

"I will become a great musician," was the lad's secret vow. "I shall play like dear daddy. My bow shall keep poor mother from toil and misery."

Not only ambition prompted the boy's vows, but there was also that irrepressible genius which emanated from the soul. His soul was a spirit artistic but natural. It grew in him and developed with him. He was the prodigy whose after life was certain to leave a haloed name—whose name was sure to stand for that of a leader and a master.

The boy grew up. So did the cherished memory of his departed father. He was steadfast in his vow. He was true to his childish decree. The boy's home was his hermitage. His life was spent in solitude. He had no companions, he had no playmates. A good old friend had volunteered instruction. He had eyes only for his gray-haired master; he was overjoyed at the sight of him—he was sorrowful at his departure. But the genius was working. When the boy had seen sixteen seasons end, the whole revelation was plain to him. He now saw it all. But he still played on in his little home.

His mother through her tearful eyes gazed longingly on her master-son, for she knew that some day he would bring fame and triumph to their name. The old master, through his dim eyes, had the professional insight to see the great future possibilities of this lonesome, wonderful violinist. What a surprise to the world when he would suddenly appear before them! What a tremendous upheaval in the world of music when the young genius should give vent to his greatness! But the boy still worked on. He, too, wanted to surprise the world. He did not want to inflict the pains of embryo detail on the great public; he wanted to enter the world the finished, perfect master, recognized immediately by his contemporaries.

But the secret was not all confined to the little household which gave birth to and nurtured the little master. The townspeople attributed the eccentricity of the boy to some high ideal, which they were sure was responsible for this life of solitude. They had the presentiment that some beautiful morning would witness the birth of a greater genius than had yet graced the world of art. They heard, too, of the boy's secret vows. They looked upon the visits of the aged instructor and the half morose, half heavenly expression of the widow as an indication of future joy and triumph. They knew, too, that the joy and triumph lay in the boy who possessed no playmates, who renounced all earthly pleasures and who was heard day after day playing and playing his father's old violin.

Now the boy had passed his first score of years. He felt his time had come. To his satisfaction he was the perfect master prepared for great achievement. But his first score years was attended by the inevitable human event. A young girl came into his life. Such a beautiful vision of life could do no less than captivate the loney heart which hitherto had possessed no sentiment except for his cherished violin. The girl was beautiful. She was young. Her golden tresses covered slightly a high forehead which towered over two radiant brown eyes;

THE VIOLINIST

a straight aquiline nose formed beautifully over her red lips, which looked as if they had just been kissed by a rose. But her smile was her treasure and her laugh was her triumph. No one could resist such divinity. To the lonely musician she was angelic; to him she was an inspiration. At first she laughed at the serious boy who gazed at and talked of nothing but his violin. Then she heard him play. The soulful melodies as they mournfully arose from the tight strings of the crude wooden box brought tears into the girl's brilliant eyes, and it brought love into the girl's kind heart. Her compassion for a life so beautifully spent soon gave way to adoration for a life so unearthly lived. And the boy loved the girl.

He would be a master violinist, not to the world, but to her, his first and only vision of life. How he longed for his entrance into the world. He would be a master for her. But love rules over ambition, over aggressiveness and over achievements. He must first dispose of the pangs of his heart. An uneasy heart would throttle his great success. He loved the girl, but he wanted to love her as his.

"Listen, dear," said he one night; "I must let my heart speak to you now. I am going out into the world soon. God will give me name and fame. But you must give me life. I want you as mine, if love for you can claim you. But you must not speak now. Write me tonight and answer me. I dread to hear you speak. I could not withstand rejection in the sight of you. I should go mad. You will please pen me a note tonight. I shall await the morning."

"I will write," answered the girl, as she happily left the little house. And she did write. But she could not await the morning. Her love, too, was the love of heaven which knows of no conventionalities. She penned a joyous "yes" and hurriedly returned to the boy's house. She quietly entered his tiny studio. There lay his violin. He was not in the room. Good! She would place it on this dear treasure of her lover's, where he would find it at once. She put the little note right under the "bridge" and then fled homeward.

The musician groped his way in his dark chamber. He could not sleep that night. Only her answer would give him rest. He would find consolation in his beloved violin. He knew just where it was. He reached

for it and grasped it in the dark. He had grasped it vigorously and, alas! the treasured note fell into the carved groove of the violin box. If he only knew what tears his playing that night would conjure up in after years! If he but knew then what happiness he had buried to the accompaniment which he played that night over and over again!

The morning came, but no note from his sweetheart. His first day of cruel, unhappy sorrow was spent. His shaking hands covered his face the day long and he convulsively sought to soothe a distracted heart. She would not answer. She did not love him. His life was ended, and such sorrow ended a brilliant future.

So, too, the girl waited. Why did he not reply? She dreamed not of the cruel hand of Fate which thrust her words of love in the recesses of the hidden corner of her lover's cherished possession. She thought him wicked and inhuman. She would not see him again. He was jesting with her. But she would wait. And she waited and waited.

He, too, dreamed not of what life his violin was sheltering or he would not have cast it away so. "I shall never play again," said he as he laid his instrument on a little shelf; "never will the hands caress you again that will never again caress my love." He kissed it and put it away. He would wait. And he waited and waited.

Summers and winters passed. Years and years went on. A lifetime had sped by. An old man was sitting by the window of a humble cottage gazing out into the light of day. He was looking at a beautiful rose-bush, but he was seeing the vision of a beautiful young girl who laughingly said "no" to a question of love.

Not far distant a woman, whose head of gray showed age and whose melancholy countenance depicted a strange sorrow, was roaming alone in a pretty little garden which sunshine and water had just refreshed. She looked up at a blue sky, but she saw only the face and form of a young man who had lied to her.

"Today I must leave this house," sorrowfully spoke the old man, for he had forfeited it to unsympathetic creditors. "What a life spent," murmured he as he arose and with feeble step prepared to make his departure. "I cannot leave my old violin," thought he, "though the sight of it brings

(Continued on page 47)

Music & Musical Literature

FROM JOSEPH WILLIAMS.

C. WILLIAMS.

A Practical Guide to Violin Playing, by Hans Wessely. Published. Price, 75 cents net.

The number of violin guides continue to increase and we are glad to say, most of them have individual merits. The present book is really a handbook for students, and is of such modest and convenient size as not to unnecessarily alarm him with the magnitude of the task he is undertaking. It is not, we presume, intended as a self-instructor, common as is that misused word on so many of the violin instruction books, but rather is it a concise work, giving suggestions in the way of acquiring technic that will supplement the work of personal instruction. The author is a well-known teacher, and has brought to the task a degree of musicianship that speaks most highly for the book.

FROM LEO C. BRYANT.

Violin Technic Simplified, by Leo C. Bryant. Price, 75 cents.

This book is based upon mental control and change of position, and is designed to satisfy the demand resulting from the fast increasing realization of the importance of mental visualization in the acquiring of technic. While not an easy thing to put into words, Mr. Bryant seems to have had remarkable success in putting before the reader the central idea of the plan. The series of exercises and etudes which he has contributed, are well thought out and arranged, and in the hands of good teachers and thoughtful pupils, should prove of much value in acquiring accurate technic.

FROM G. SCHIRMER

Six Little Songs for Violin and Piano, by Theodora Dutton. Price, 50 cents each.

This admirable collection consists of the following named compositions: March, The Poppy Field, Petite Valse, Folk Song, Cradle Song, and Evening Song. They are a further exemplification of the desire of our American publishers to give teachers the best new materials for all grades of instruction. The six pieces written by Miss Dutton for first and second grade pupils, are what they are called

—songs. They are not only simple and musical, but well within a child student's comprehension, and thus are likely to prove an incentive toward a broad and beautiful tone, a desideratum so often overlooked in the training of the young violin student. Teachers who appreciate this fact would do well to give these compositions a trial with their younger pupils.

Dawn, for violin and piano, and Phantoms, for violin and piano, by Rudolph Friml. Price, \$1.00.

The compositions of Mr. Friml are so extensively used and appreciated that little need be said to assure them of a faithful hearing. The popularity of Mr. Friml's compositions is much more easily explained than those of some other composers we could name. They are all essentially musical, and musical in such a way that they at once attract the ear by their very uniqueness. One is never reminded of some other composition, nor is his interest weakened by a monotonous phrasing, two faults most common in modern day compositions. Those who are already using compositions of this gifted composer will rejoice in these new works, and those who do not will assuredly be won to a quick appreciation, if they take the opportunity of hearing them or playing them.

FROM DR. ARTHUR HEFT.

Humoresque, for violin and piano, and Pizzicato Polka, for violin and piano, by Arthur Heft. Price, \$1.00 each.

Dr. Arthur Heft is well-known to violinists of America through the many pupils who have come from his studio to take important concert and orchestral positions. His first work as a writer was a correspondence course for violin students, which was published by the Siegel-Meyers Correspondence School of Music; a comprehensive course, taking the pupils from the beginning through third grade studies. Since that time he has published several meritorious compositions. These last two are for more advanced players than anything he has hitherto had published, and we are promised more in the near future of a

similar character. They will undoubtedly prove popular concert numbers, as is to be expected from the musicianly qualities of their composer.

Additional compositions have been received as follows:

FROM THE BOSTON MUSIC COMPANY, BOSTON, MASS.

Album for Violin, Violoncello and Piano, Vol. III and Vol. IV. Compiled by Louis Eaton and edited by R. Sylvain. Price, \$1.50 each, net.

Sonate for Violin and Piano, by F. S. Converse. Opus 1. Price, \$2.50.

A Southern Melody, for violin and piano-forte, by Gaylord Yost. Price, 60 cents.

Elegy in G Minor for violin and piano, by A. Walter Kramer. Price, 80 cents.

The Day of Beauty, a lyric suite for high voice, string quartet and piano, comprising, I. Radiant Morn, Rhapsody, with words by Henry Van Dyke; II. Silent Noon, Pastoral, words by Dante Gabriel Rossetti; III. Starry Night, Serenade, with words by B. W. Proctor, by H. Clough Leichter. Price, score and parts, \$3.00 net.

FROM G. H. SCHUSTER MUSIC CO.

Slavonic Cradle Song (Berceuse), for violin and piano accompaniment, by Edward Herman. Price, 50 cents.

Meditation, "Oh! My Father," for violin and piano, by Edward Herman. Price, 65 cents.

FROM J. FISCHER & BRO.

Secret D'Amour, by Bruno Oscar, Klein opus 32 No. 1. Arranged for violin and piano by Sam Franko. Price, 60 cents.

FROM CARL FISCHER.

Reverie, Dans Les Montagnes (Mountain Reverie) by Christian Kriens, for violin and piano. Price, 75 cents.

Souvenir, violin solo with piano accompaniment, by Arthur Hartmann. Price, 60 cents.

Evening Mood, for violin and piano, by Richard Czerwonky. Price, 50 cents.

Sextet from Lucia di Lammermoor, paraphrase de concert for violin and piano, by Gustav Saenger. Price, 65 cents.

— h h h —

BERLIN TO HEAR OPERETTA BY AMERICAN ON HIGHLY SPICED THEME

America will scarcely be permitted to hear in its present form the racy comic opera by

Paul Tietjens, the American composer, which is called "The Royal Bed," and which has been accepted for production at the Walhalla Theater. Mr. Tietjens, who will be remembered as the composer of "The Wizard of Oz," has been spending a year in musical study in Berlin. The plot of his operetta revolves around a historic bed, and Americans who have heard a reading of it declare that considerable revision will be necessary before the opera will be suited to American theater goers.

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JACOB ALTSCHULER BARRED

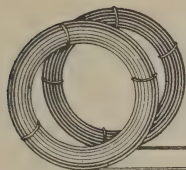
Court Refuses Order Restoring Him to Musical Union Membership

Supreme Court Justice Goff of New York denied the application of Jacob Altschuler, brother of Modest Altschuler, conductor of the Russian Symphony Orchestra, for an order compelling the Musical Mutual Protective Union to restore him to membership. Mr. Altschuler stated in his petition that he was unable to earn his living as a musician because of his suspension from the union. He said that his suspension was due to the fact that when he was the manager of the Russian Symphony, in 1910, 1911 and 1912, he was unable to pay the salaries of two of the musicians in the orchestra.

In his decision Justice Goff said that it was clearly in the power of the union to make the rule that when a member has not paid another member for professional services he may be expelled and the members may be instructed not to associate with him in a professional way. The justice continued:

"When the plaintiff joined the union and subscribed to its constitution and by-laws he helped to build up the power which now oppresses him. For years he enjoyed the safety and benefit of its protection, and now that through his own actions he is made to feel its weight his cry for relief cannot be heard in a court of equity."

Jacob Altschuler stated last Thursday that he had offered to pay the amounts due the musicians, aggregating over \$500, in instalments, but that the union had declined to make any exception to its rule that those who employ musicians shall pay off all liabilities to them or be dropped from the union.



Fiddle Strings

MR. STILLMAN KELLEY'S CLASS

Mr. and Mrs. Edgar Stillman Kelley have been conducting large summer classes in theory, counterpoint and composition at the Cincinnati Conservatory of Music. Mr. Kelley is enthusiastic over the excellent talent which has been disclosed among the summer workers. He has been active in pedagogical work for a score of years and his pupils are filling important posts throughout America. Two gifted Americans who studied musical theory with Stillman Kelley in Berlin have recently been appointed to professorships in state universities. A. Dykeman, formerly instructor in the Ethical Culture School, New York City, now holds the chair of music at the State University of Wisconsin in Madison, and Thomas Giles, another Kelley student, has just been appointed professor of Musical Theory in the State University of Utah, in Salt Lake City. Among others of Mr. Kelley's followers may be mentioned Cyril Graham, the Chicago composer, who was lecturer for the summer school last season at the State University of California at Berkeley. Henry V. Stearns, Director of Music at Christian College, Columbia, Missouri, Alexander Russell, New York, the well known song writer and choral conductor, Frederic Ayres of Colorado Springs, who is making himself known in the field of composition, and W. Otto Meissner, composer of children's songs and Supervisor of Public School Music, Oak Park, Chicago.

AMERICAN VIOLINIST IN HESS QUARTET

The American violinist, Albert Stoessel, of St. Louis, who for the last two years has been the concertmaster of the orchestra of the Royal High School of Music, has become the second violinist of the newly organized Hess Quartet of Berlin, Herr Hess having given up the Halier Quartet. Mr. Stoessel has besides organized a trio of his own in which, naturally, he is to play the first violin.

This trio for the present announces two concerts for the coming season, on November 1 and 15. Mr. Stoessel is the son of Albert Stoessel, Sr., of the St. Louis Orchestra, and has been studying for the last three years at the Royal High School of Music in Berlin.

h h h

RUSSIAN OPERA COMPANY FOR NEW YORK

That New York is to add another national flavor to its operatic fare of the coming year is indicated by Milton Aborn's announcement, just before he sailed for America on the *Mauretania*, that he had practically arranged with Sir Thomas Beecham for the presentation at the Century Opera House, New York, of the Russian Opera Company, now at Covent Garden, which is headed by Chaliapine. It is Mr. Aborn's plan to have this Russian season follow the regular English season at the Century, beginning somewhere near the first of May.

h h h

FROHMAN TO PRODUCE LATEST OSCAR STRAUS OPERETTA

Charles Frohman, the theatrical manager, has arrived in New York from Europe with the news that among other dramatic and musical productions he had obtained the American rights of the latest operetta by Oscar Straus, author of "The Chocolate Soldier." This operetta has just been finished and will be produced on September 1 at the Lyric Theater, London, and immediately afterward in New York.

h h h

FLONZALEY QUARTET TOUR

The members of the Flonzaley Quartet, now in Lausanne, Switzerland, will sail for America early in November, opening their tour, which will be their seventh in this country, in Waterbury, Conn., on November 18. The usual New York and Boston series of three concerts each will be given. The Boston dates are December 4, January 29 and March 12 and the New York dates in Aeolian Hall December 1, January 26 and

March 9. The tour will include more appearances than ever before and will last until the end of May.

— h h h —

“NEW” HAYDN SYMPHONY FOUND IN CHAPEL ON PRINCE'S ESTATE

Germany's students of musical history are interested in the discovery at Donau Eschingen of what is said to be a hitherto unknown symphony by Haydn. This “new-old” work was unearthed in an old chapel attached to the estate of Prince zu Fürstenberg, and was heard for the first time in a concert at Baden-Baden this week. Critics found that it reveals Haydn in a “humorous, good-natured mood.”

— h h h —

JAROSLAV KOCIAN

Jaroslav Kocian, the celebrated Bohemian violin virtuoso, is on his second visit to America. He was born in Wildenschwert, in Bohemia, on Washington's birthday, February 22, 1884. He began to play when but a mere baby, scarcely four years old. His father, a school master by profession, was his first teacher. Later he entered the Prague Conservatory of Music and studied the violin in that institution in the same class with Kubelek, under Professor Sevcik. He left the Conservatory in 1901, receiving the highest honors, and has since then been giving concerts in Brunn, Prague, Vienna, London and other continental cities with phenomenal success. He appeared in London at the Richter concerts and also at musicales given by Baron de Rothschild, William Waldorf Astor, and other celebrities.

Kocian opened his first American tour in Chicago as soloist with the Theodore Thomas Orchestra. He was then acclaimed as one of the possible successors of Kubelek. Critics have spoken of him in terms of undiluted admiration.

His technique is said to be of the very highest order, such as inspires a listener with something like awe. The peculiar timbre of his tone is compared to that of the greatest of artists, Kubelek not excepted. Above all, he is known for his mastery of an extraordinary power of expression, which he keeps under perfect control. He seems to have solved the problem of adaptation, of means to an end that not a single gradation is without significance.

VIOLIN TONE

BY R. S. WILLIAMS.

Violin tone has long been and will perhaps always remain to be a theme for much discussion and controversy. Personal taste here as elsewhere more often than not rules men's judgments and an absolutely unbiased opinion is rarely to be met with. Violinists themselves are by no means the best judges of tone—the obvious conclusion to the contrary notwithstanding. Perhaps some of the younger violinists will take issue with me here—but it is a fact well known among violin experts and more or less readily admitted by the more experienced of the professionals. No better proof of this need be asked for than that many great violinists will not purchase an instrument on their own judgment, but submit the tone to the judgment of experts trained in just that one phase—experts who, by the way, seldom make any pretence to ability to play the instrument. It is perhaps quite natural that a violinist should not be able to develop this highly critical judgment. His opportunities to judge violin tone are limited to comparatively few instruments—his own, his pupils', and those of the few great virtuosi he hears from time to time. His comparison is almost always taken from a basis admitting his own instrument as the standard. As a matter of fact, that instrument may be good, bad or indifferent, but his love for it and familiarity with its tone wins his ear to an acceptance of a standard quite inadequate in most cases. The quality of the tone of his instrument becomes a part of his very nature and in the winning of his heart, perverts his judgment.

The violin expert, on the other hand, be he a collector or a dealer, has opportunities almost without number to compare differences in tone and develop a capacity for real criticism. He hears dozen, even hundreds of instruments played.

No more interesting pastime is there for the dealer than the cultivation of a true critical appreciation of tone, and no more profitable faculty can he possess.

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THE COMMERCIALIZATION OF MUSIC

Music-making for the sake of the money to be gained from it was made the but of an onslaught by David Mannes, the American violinist, in an interview he gave out recently to a representative of the *New York Times*. With his wife, Clara Mannes, the pianist, Mr. Mannes made a most successful debut at Bechstein Hall, London, in a sonata recital, the first in which the two have appeared outside of America.

In his comments on professionalism among musicians, Mr. Mannes said:

"We have 850 students at the Music School Settlement in New York, and the first thing that is taught is that music is not a trade or profession but merely a means of expression; therefore, professionalism is discouraged to the majority, because among a million artists there is only one great one.

"I do not believe that there are more than twenty musical artists in the world today whom people will pay to hear unsolicited. There are Caruso, Melba, Scotti, Paderewski and Kubelik. Indeed, I do not know whom to name in making the list longer.

"And how many conductors are there? I can count them on the fingers of one hand. If music be the most sincere form of expression, what I want to know is why artists become so insincere. Why do they all want press notices? Why do the majority stultify themselves by bending the knee?"

EXPECTS CRITICISM

"I know this idea has not been openly advanced, but I believe that the thinking, silent world will agree with me. I know that I am likely to be criticised because I say these things and at the same time give public concerts; but I say frankly I would not do that if I did not have to or if I had anything else I could do to make a living.

"At the school we charge twenty-five cents a lesson. I have eighty-seven teachers because I cannot get good ones to give much time at the price paid, and we lose fifty cents on each lesson. There is an annual deficit of \$30,000, which is made up by benefits, subscriptions, and street concerts.

"Through music we find out what is wrong with the East Side 'kid.' It reaches to the 'kid's' inner understanding. It is better than any physician. In twelve years I have had 10,000 students and not found a single genius, which is an added reason to discourage pro-



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"We never graduate anybody, because one cannot graduate one's feelings—it would be ridiculous to have a boy say, 'I love my mother,' and mark him seventy-five per cent in an examination because the unction with which he says it is three-quarters perfect.

LIKE READING AND WRITING

"We have never had a boy refuse to practice, because we keep changing the instruments until we find out what is suitable. It is our desire to make music as common as reading and writing. Man no longer needs to be read to, and likewise all should understand music and play some instrument. Most people who play nowadays nobody wants to hear, chiefly because there has been no evolution in teaching methods.

"Philip Bach, in an ironic vein, said 100 years ago: 'If your attention be attracted by the natural playing of a young child, the next step to be taken is to place him under the direction of a teacher, who shall insist on certain rules of technic and expression, who shall also insist on a curious separation of notes in which one must bear no relation to another. After years of fearful self-abnegation and physical effort, he shall arrive at an exalted state where no one wishes to listen to him.'

"Inasmuch as this has proved true and teaching methods are much the same as they were 100 years ago, there must be something radically wrong. The reason persons do not want to hear musicians give concerts nowadays is because of the assumption and the presumption that so much intellect is required to understand them.

"Ragtime music makes no bones about the intellect, as should be the case with all music, which is the reason for ragtime's popular success."

— h h h —
A STOP ORDER

Maud—Tom had me talk into a phonograph so he can hear my voice while I'm away.

Clara—How lovely! And he can stop the machine!

— h h h —
THE BEST HE COULD DO

Noble Sportsman—Whatever it is I've shot, it makes a most unearthly row.

Keeper—Yes; poor Bill ain't got a musical voice, 'as 'e? But I heard him say he was going to take singing lessons.

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See Pages 26-28

THE LOST NOTE

(Continued from page 40)

me tears and sorrow. I cannot die without it." It was there on the shelf, untouched these many years—forgotten with the happiness of the life of youth. He would touch it now; he would take it away with him and have it near him when he passed away, in memory of his father who so cherished the ideas of his son's future triumph; in memory of his mother, who died of a broken heart, shattered by her boy's disappointment; in memory of a love which had first brought life to a starving heart and then starved a living heart. He reached for it. He grasped it vigorously. But his feeble hands could not bear the burden. The box fell to the floor. Age had crumbled it. The fall had demolished it. But a yellow paper, still folded neatly, lay amidst the debris. Trembling hands grasped it quickly, two dim eyes soon devoured its contents. He read:

"My beloved—You ask me to be yours? Could love for you deny you your right to me? I have long been yours. How happy I am to be yours forever. Theresa."

A revelation! The old man stood rigid; no longer was he trembling. He had regained his youth. He put the paper to his lips. With stanch steps he went forward out of the humble little abode of a lifetime. On and on he went as he murmured, "Dear, I am coming; I am coming. Wait for me—I am coming!"—*Musicians Monthly Journal*.

— ♪ ♪ —

NOTED ARTISTS FOR MINNEAPOLIS SYMPHONY'S SEASON

The following list of dates and artists for twelve Friday symphony concerts by the Minneapolis Symphony Orchestra, Emil Oberhoffer, conductor, is announced for the season 1913-1914: October 24, Putnam Griswold, baritone; November 7, Richard Czerwonky, violinist, concertmaster of the orchestra; November 21, Katharine Goodson, pianist; December 5, Johanna Gadske, soprano; December 19, Cornelius van Vliet, solo 'celist of the orchestra; January 2, Eugen Ysaye, violinist; January 16, Julia Claussen, contralto; January 30, Fritz Kreisler, violinist; February 13, Teresa Carreño, pianist; February 20, Harold Bauer, pianist; March 13, Mischa Elman, violinist; March 27, Emma Loeffler, soprano.

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ASHAMED OF DADDY'S PLAYING

A Chicago man who finds much amusement in playing rag-time melodies on his violin, received a rude shock one evening last week at the hands of his daughter, a sweet little miss of some fourteen years, who is studying Sevick at a conservatory. It was warm and the house was wide open when the fond parent took up his violin and began on a popular song.

While he was playing his daughter came into the room with a companion.

"Daddy, stop playing," she said.

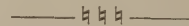
Somewhat surprised, the father wanted to know why he should cease entertaining himself.

The little girl was not inclined to explain. Finally she said, "Why the neighbors have a lot of company."

"Is that all?" commented daddy, with fine scorn. "Well, if they don't like my playing they can close their windows," and he attacked the violin with renewed vigor.

"Yes, daddy," pleaded the daughter, as she glided over to her parent and put her arm around his neck, "they'll think it was I playing."

That settled it. He stopped.



A MUSICAL TRAGEDY

Four music Sharps lived in a Flat,
Though on a modest Scale;
They had no Staff of servants that
Might serve to Brace this tale.
To Stave off Scores of creditors
They gave Notes by the Choir;
A Measure that was, for a Space,
In Line with their desire.

Now Major Clef a Minor claim
Submitted, and declined
All Overtures not in a Chord
With what was in his mind.
Said he: "This Time I must have cash!
I Register this vow;
You shall pay Tenor more today;
Yes, you shall Duet now!"

"We cannot Baritone like that—
'Tis Bass!" the Quartet cried;
"And with our bank account Solo—
Alto the debit side!
We'd Trio gladly if we could,
Soprano more insist."
Then, with an Accent from their hands
They closed the tragic tryst.

VI

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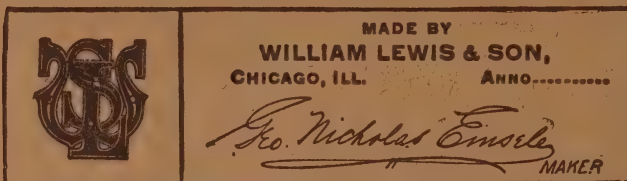
OCTOBER, 1913

THE first requisite in a musician is that he should respect, acknowledge, and do homage to what is great and sublime in his art, instead of trying to extinguish the great lights so that his own small one may shine a little more brightly.

—MENDELSSOHN.

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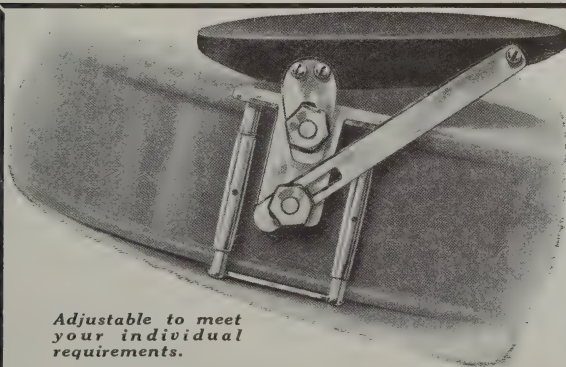
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Editorial Bric-a-Brac

SINCE the views of Bronislaw Hubermann, the Hungarian violinist, that pianoforte training should be an obligatory part of every child's education, have been given the publicity of the press, there has been a good deal of controversy on the subject, for and against. That the pianoforte is a most important attribute to the study of music, goes without saying; that a knowledge of pianoforte music is indispensable to the thorough musician, is also recognized; but it is equally true that this instrument has several weaknesses, which will always operate against it as the one medium through which music may become a part of a child's education, and these we will proceed to state.

In the first place, the musical education of the masses depends chiefly on the school room, to which, of course, a piano is a necessary adjunct. The piano, however, is too expensive an instrument to be found in the homes of all children, and it is obviously impossible to give each child opportunities for individual instrumental musical experience through the class room piano.

In the second place, the chief training of the child in music should be the training of the ear. Strangely enough while our pedagogs have discussed up and down, mental, physical and manual training, the training of the ear seems to have been scarcely considered, with the result, that one of the commonest complaints of music teachers concerning their students, is the lack of what we might call a musical ear; an ear that is as discriminating in regard to pitch as it is to mere enunciation. Who will deny that an acute musical ear is the foundation of all musical

comprehension; and further, who can deny that, were adequate training given to every school child's ear, we would take a stride forward musically, that could not be equalled any other way. The pianoforte is a comparatively poor instrument for ear training. Its pitch is given without much effort, and without effort, education amounts to little.

THE VIOLINIST believes that instrumentally, the violin must eventually become the means through which the children of the masses will receive the most efficient musical training. Violins can be purchased at low enough prices to be found in every home. It is the ideal instrument for the musical education of the ear, as well as for developing manual flexibility and dexterity. It also has the advantage of being able to be used in class work.

But more than these, the very fact that each child possesses an instrument of his or her own, would prove the strongest factor in making music a necessary as well as a pleasant part of his daily life.

IN A recent number of a leading magazine the question as to the use of the human chin was profoundly entered into. Sir Ray Lankester, the eminent scientific authority was quoted as saying that he is unable to discover any mechanical or physiological purpose that is served by the aforesaid human chin. He further observes, "Since the chin serves no purpose of utility, it is a mystery of evolution. It performs no functions. Why did it evolve? Why has it persisted?"

It will be recalled that Abraham Lin-

coln when asked why he had such long legs, replied that he did not know of any other reason, than that it was necessary for him to reach to the ground. We might answer an ordinary man's question anent the chin, to the effect that the human face must have an end: hence the chin. Such an answer, however, would not satisfy the inquiring spirit of a scientific enthusiast.

Picture to yourself, Sir Lankester, Paganini, Sarasate, Ysaye, Kreisler, Kubelik, Elman and all the other artists, as well as thousands and thousands of teachers and students; to say nothing of the chin-rest manufacturers and chin-rest salesmen; picture to yourself, Sir Ray, all this fraternity living, breathing, playing, without chins. Why, man, the picture is more impossible than the cubist's art. We stand amazed at such a possibility.

IT MAY be true that a great part of humanity has not awakened to the supreme glory of the chin: that it has been reserved for the few tens of thousands of violin lovers to experience the joy of the chin, caressing a true descendant of Stradivarius: that they alone have discovered the highest use of the lowest extremity of the face.

But shall the unappreciative attitude of the masses toward the human chins they possess, discount the real discovery of the elect: shall the mere force of numbers be convincing to men of science, like Sir Ray Lankester, to such an

extent that they will insist on classifying the chin with the appendix and other organs for which science can find no use?

We hope not, and hereby register our protest. Why the human chin, Sir Lankester? To hold the violin, of course.

DR. MAX NORDAU has an amusing article in the "Revue" on the evolution of the orchestra conductor. Formerly the conductor was a modest man who took infinite pains with the rehearsals and effaced himself on the great day of the public concert.

Nowadays he is a hero. You only see him; the orchestra is merely a pedestal for him. In the French army of former days there was a personage who could be compared with him—the drum major. He has the same prestige without the aid of the drum major's stature, lace and stick. He must be a finished actor. He must play the part of the lion which shoots the water into the fountain.

There was Gustav Mahler, the most astounding artist in dumb show. All the muscles of his clean-shaven face were contracted into the furious mask of a samura when he let loose the heroic sonorities, and relaxed into ecstasy during the pianissimo. Arthur Nikisch also "reflects" tragedies and idyls, but grace suits him best. In the Pastoral Symphony (Beethoven) he is the rococo shepherd, tickling with the outstretched fingers of his left hand the fair neck of a pretty shepherdess.

The Art of Paganini

BY BERNHARD LISTEMANN.

A SHORT historical note about the predecessors of Paganini, and the art they developed and cultivated, will enable us to recognize more clearly the foundation on which Paganini stands, and also the possibilities for reforms and inventions which those many distinguished men had put within his reach.

The first man in history who raised the violin to a real solo instrument, and composed works which are still appreciated by the music connoisseurs of our time, is Arcangelo Corelli (1653-1713). Equally distinguished as violinist, composer and art philosopher, he could not fail to give a mighty impulse to the violinists and musicians of his time and to indirectly create a school, from which sprang forth men like Veracini, Laurenti, Clari, Vitali, Perelli, Ciampi, Visconti, Giacomino, Alberti, Albioni, Vivaldi, Locatelli, Tartini, Geminiani, Somis (this latter becoming the founder of the Piedmontese school), and others. While in reality only few were positive pupils, all of them were benefited by his playing and his teachings.

Giuseppe Tartini (1690-1770) was the greatest of his contemporaries. It is not proven that he was a pupil of Corelli. His intellect was equal to Corelli's. He was a great, many-sided artist in every sense, more progressive than Corelli. His masterwork, "Sonata del Diavolo," for violin, shows wonderful technique and great depth in its tender melodies.

The French school was founded by Jean Marie Leclair, born in Paris, 1697, murdered in 1764, who began his career as ballet-dancer and ballet-master, taking up the violin only in later years (under Somis), and by hard study and talent was finally considered the foremost player in France. He was an excellent composer, although his treatment of the

violin is far from being as bold and characteristic as Tartini's.

French violinists of distinction in the eighteenth century were: Senaillé, Guignon, Guillemain, and, probably the best of all, Gaviniès (1726-1800), named the "French Tartini," a really great violinist, known to us by his "24 Etudes," a very difficult and useful but musically uninteresting work.

The Piedmontese school, in the meantime, had brought forth such violinists as Giardini, Ferrari, John Stamitz and Pugnani, the latter becoming the teacher of Viotti, who in turn became the greatest violinist the world had seen up to that time.

Giovanni Battista Viotti (1753-1824) traveled extensively through Germany, Russia, France and England, but being never fully satisfied with the financial results, he turned to other fields for a living, and became alternately accompanist to Queen Marie Antionette, conductor of the Duke of Soubise, and associated himself with the tonsorial artist Leonard, in order to erect an Italian opera; but, being unlucky in this enterprise, he established a wine business in London, with the same disastrous result. Later on he concertised again, arousing enthusiasm, as in former years, and also succeeded in getting the responsible position as conductor of the grand opera in Paris; but again pursued by ill-luck, he shook off all ambition and died, in 1824, more peacefully than he had lived. His compositions are numerous and are of a classical character. Viotti's greatest pupil was Jacques Pierre Joseph Rode (1774-1830). As violinist and composer, his record is quite as glorious as Viotti's. His most valuable work is the "24 Caprices," which will live as long as the violin will be played.

The third master in this line is Rodolphe Kreutzer (1766-1831), one of the first stars of his time, and a most prolific composer (about three dozen operas, nineteen concertos, three double concertos, fifteen string quartettes, fifteen string trios, violin sonatas, duos, variations, and, last but not least, the immortal study-work, forty exercises for violin).

Baillot (1771-1842), Lafont (1781-1839) and Boucher (1778-1861) may conclude the list of French violinists and composers of renown.

The German school, in the eighteenth century, had produced, among others: Tisendel, J. G. Graun (brother of the celebrated composer), Koniesack, the Bendas, the Stamitzs, Canabison, Foerster, Cramer, Danner, Ignac, Fraenzel, Eck (the latter teacher of Spohr, who in turn became the real founder of the modern German school, which, finally, was to dominate all others).

We will now consider the object of this treatise, Paganini, who was destined to surpass all the efforts of his predecessors by creating for us an almost new violin world. Nicolo Paganini was born in Genoa on February 18, 1784. At a very tender age the boy had to commence his violin studies. The severe treatment of his father had the expected results in developing his talent most rapidly. Teachers were changed several times, the last two being Giacomo Costa, a great musical authority in Genoa, and Alexandro Rolla, in Parma. This concluded the list of teachers, the boy then being thirteen years old. Nicolo's father had not neglected to have the son thoroughly study theory and composition all these years. In his ninth year he appeared in a concert as violinist and composer of Variations on the French air "la Carmagnole." It seems that as early as this period he was already speculating on the possibility of enlarging the technical mechanism of the violin, and certainly when he had ceased taking lessons (in his fourteenth year) and gave a concert in Genoa, introducing some of his own compositions,

the critics of that city found the technical difficulties so unheard of as to simply declare them unsurmountable to other violinists.

From this year begin his professional tours through Italy, first with his father as companion and manager, but very soon without him, as the father's tyranny had become unbearable to the son. He became his own master and acquired an independence, which in the end did him perhaps more harm than good. A most disastrous passion took hold of him—the passion for gambling. Not seldom that this frenzy cost him on a single evening the receipts of a whole concert, which amounted in some cases to more than one thousand francs. And this at such a tender age! Consequently he was at times reduced to complete poverty, but his violin helped him out of every embarrassing situation.

When a mere child he had studied the mandolin. When a boy of sixteen or seventeen he fell in love with a lady of rank, who played the guitar beautifully. Paganini took up the study of this instrument for a couple of years, neglecting the violin, and by his great talent for finger technique acquired such a mastery as to become known as the greatest guitar player who ever lived. His love for the guitar remained till his death.

In 1804 he returned to Genoa, occupying himself chiefly with the composition of four grand quartettes for strings and guitar. In 1805 he commenced concertising again. In Lucca, where the new court of Princess Eliza (sister of Napoleon and wife of Prince Bacciochi) had just been established, Paganini was offered the position as director of the Princess' private music and conductor of the opera, and though the salary was ridiculously small, he accepted. The Princess, taking the greatest interest in the young man, spurred his ambition to the highest pitch, and many of his acquirements, which in later years astonished all Europe, originated here. (Paganini's own statement.) He learned to play pieces for only two

strings, E and G, and finally for one string, as, for instance, his military sonata, "Napoleon," on the G string, which surpassed in difficulties anything he had so far played. This composition is unfortunately lost.

Paganini remained in Lucca three years, and only nominally kept his position, when the Princess, having become Grand Duchess of Tuscany, removed her court to Florence. It was about this time that he had a serious attack of internal inflammation which weakened him so as to force him to a protracted inactivity. After this we find him appearing less frequently in public, and see him finally again in his old position at the court in Florence. M. Conestabile connects a story with Paganini's sojourn in and departure from Florence, as follows:

"At a grand court gala, where a concert preceded a ball, Paganini, who directed the former and was to have performed, appeared in the orchestra in his uniform of captain of the royal gendarmerie. The Princess, as soon as she perceived this, sent her commands that the uniform was to be replaced by evening dress. He replied that his commission allowed him to wear the uniform, and refused to change it. The command was repeated and again met with refusal; and to prove that he defied the order of the Grand Duchess, and that he did not mind the consequences in the least, he walked up and down the hall after the ball had commenced. But as absolutism prevailed at court, and as his defiance might endanger his liberty, he left Florence during the night and directed his steps toward Lombardy. The most tempting offers, and the promise of the Grand Duchess' leniency, proved unavailing to induce him to return."

He never afterward accepted any official position, though in later years crowned heads honored him and themselves by granting him titles and medals.

The year 1813 saw him take up his residence in Milan, where he composed the celebrated witches' dance (*le Streghe*)

after a ballet of "*Il Noce de Benevento*" by Sussmaier. Here he was attacked again by his old malady, which put him for months on a sick-bed. Milan seemed to please him, as he lived here for rather long periods during the next five years, also appearing here thirty-seven times in concerts. It was then that Lafont, the French violinist, challenged him to play with him jointly in a concert. Paganini relates of this affair:

"Being at Genoa, in March, 1816, I heard that Lafont was giving concerts at Milan, for which city I immediately started, for the purpose of hearing him. His performance pleased me exceedingly. A week afterward I gave a concert at the Theater La Scala, to make myself known to him. The next day Lafont proposed we should both perform on the same evening. I excused myself by saying that such experiments were always impolitic, as the public invariably looked upon such matters as duels, in which there was always a victim, and that it would be so in this case; for as he was acknowledged the best violinist in France, so the public indulgently considered me as the best of Italian violinists. Lafont not looking at it in this light, I was obliged to accept the challenge. I allowed him to regulate the program, which he did in the following manner: We each in turn played one of our own compositions, after which we played together the '*Symphonic Concertante*' for two violins, by Kreutzer. In this I did not deviate in the least from the author's text while we both were playing our own parts; but in the solos I yielded to my own imagination, and introduced several novelties, which seemed to annoy my adversary. Then followed a Russian air with variations, by Lafont, and I finished the concert with my variations on "*le Streghe*." Lafont probably surpassed me in tone, but the applause which followed my efforts convinced me I did not suffer by comparison."

Paganini began his first foreign tour in 1828, arriving in Vienna March 16. His

world-renowned triumphs commence here. His first concert there, on March 29, contains the following solo numbers: Concerto No. 2 (in B minor) with the "Glöckchen" rondo (a favorite work with the composer), Grand Military Sonata on the G string, and Larghetto and variations on the finale-rondo of "Cenerentola," all with orchestral accompaniment. His success exceeded everything that had been heard in Vienna, and the Theater Zeitung, a conservative music journal of Vienna, of April 4, says:

"Those who have not heard Paganini can have no idea what he is. To dissect his playing is entirely impossible, and even a nearer acquaintance with his art and virtuosity will leave many riddles unsolved. When one says that Paganini overcomes incomprehensible difficulties so surely and unostentatiously as if playing some easy things; that he revels in double stops of thirds, octaves and tenths, in harmoniques—single and double and low and high—pizzicati in most rapid tempi and staccati of all imaginable description; when one says that his bowing, of the boldest and most energetic kind in fast movements, thrills us to the quick; that in melodies and adagios the violin in his hands sounds as no human voice can sound more beautiful or more touching, and that every singer may learn from his playing then one has indicated only what Paganini's violin playing is."

We may mention here that the mere appearance of Paganini (he was tall, very lean, pale, sickly-looking, had coal-black eyes, long, black and wild hair, and at the movement of commencing his solo invariably putting his right foot forward, while resting his right elbow almost on his hip) made a deep impression on every audience. After his sixth concert in Vienna (the last one given for charity) he went to Prague. This city proved the only place in Europe where there was a systematical opposition toward him. The rivalry between Vienna and Prague in

musical matters was so pronounced that no artist could hope to please both cities.

On March 9, 1831, he gave his first concert in Paris. The enthusiasm, the delirium of the Vienna audiences reached its climax here, especially after the performance of his fourth concerto in E, which unfortunately is one of his lost compositions. The many violinists who had been heard here, Gaviniès, Viotti, Rode, Kreutzer, Baillot, Lafont, Boucher, etc., seemed to have sunk into oblivion.

Paganini's sojourn in France lasted only two months—England, Scotland and Ireland were visited next. London did not seem to fully appreciate his playing, although his best concert receipts date from his London time. He was under the management of some speculator in the English capital whose moves were most severely criticized. What would those critics say to the turn art in connection with business has taken in our times, when an artist doing his own business is regarded as an impossibility!

After an absence of nearly six years, Paganini returned to Italy, rich in honors and worldly goods, but broken in health. He bought a fine country place near Parma (Villa Cajona), and here and in Milan and Genoa he alternately lived to the end of his days. From time to time he appeared in concerts again, also played in Lyons and Paris, to which latter city he was bound by some foolish financial project which soon collapsed, with a loss to him of fifty thousand francs.

In 1839 his old malady, phthisis of the larynx, became acute. By medical advice he spent the winter in the mild climate of Marseilles. He returned the next spring by sea to Genoa with the firm belief that his health had been restored. Still, not later than October he had to try the climate of Nice, which, instead of affording him help, sealed his fate. His voice became extinct, while the frequent coughing fits almost suffocated him. He was reduced to a skeleton, and death was

(Continued on Page 60.)

Specialization in Hand Development

BY H. OSTROVSKY.

THE opinion is generally held by musicians that great technical proficiency requires a very high grade of musical intelligence. The difficulties in music which require intellectual power or mental concentration are not presented by the technique of the instrument. The most difficult hand or finger motions in playing such as trills, staccati, scales, and arpeggios on the piano and stringed instruments are perfectly easy of comprehension by even a low degree of human intelligence.

Convincing proof that musical talent and technical ability have nothing in common is offered by the number of eminent musicians of limited ability as performers. The names of Wagner, Berlioz, Verdi, Schumann, Hugo Wolf, Dvorak are among those of indisputable genius as musicians but unregarded as soloists. Some technical difficulties afford visual evidence that they are solely a physical and not an

intellectual problem, as, for instances, stretches on the piano or violin. The power of separating the fingers so as to compass a tenth on either of these instruments can never be confounded with mental gifts or intellectual strength.

A description of the ideal playing hand proves still more clearly the truth of the assertion that technique is solely a matter of physical and manual ability.

Whatever excellent characteristics for

playing are found naturally in the ordinary hand are almost invariably coupled with qualities equally unfavorable. The hand which is suited for the artistic technique of the violin, piano, or 'cello must combine only the best characteristics of all types of the ordinary hand. It must unite size and strength with flexibility and looseness; elasticity and suppleness with firmness and accuracy; it must combine the merits of the large with those of the small hand; it must join strength with lightness. To create the

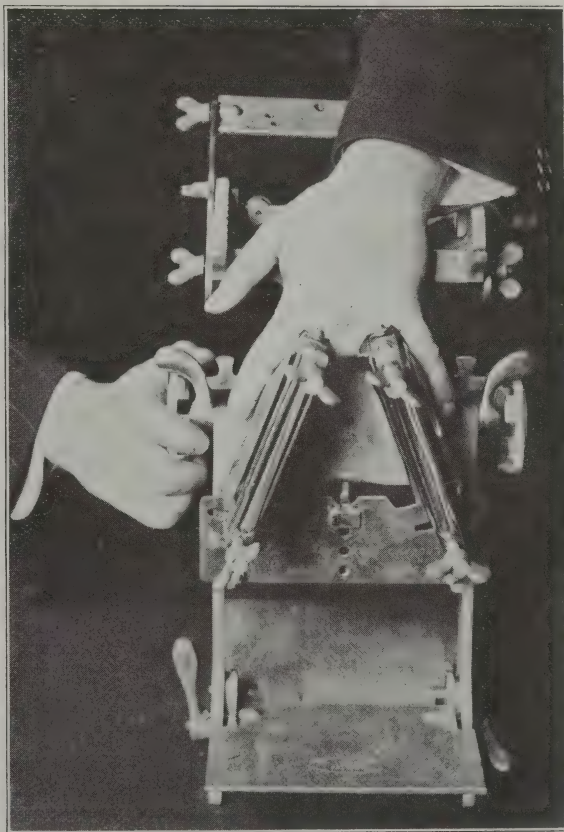


FIG. 1. SHOWING DEVICE TIPPED UP TO DEMONSTRATE METHOD OF STRETCHING MEMBRANES BETWEEN FINGERS.

ideal hand the best characteristics of all types of the ordinary hand must be selected and combined, and all their bad qualities be removed. When this has been accomplished the hand is in a condition to acquire brilliant instrumental technique, for all hindrances to its development have been removed.

Knowing now what must be done to produce the ideal hand, it remains to be seen what means must be adopted.

The idea of producing growth in the hands of adults may prove difficult of acceptance to many. The author himself could scarcely be convinced of its feasibility, even by his own observations, and it required the personal experience of some years to overcome this conservatism. When still a young violinist he found difficulty in developing, to an extreme degree, the span between all the fingers, but was determined to satisfy his ambition at any cost of time and labor. After trying to reach the goal by practicing assiduously every stretching exercise written for the purpose, he found after the systematic work of some years that the increase was negligible. Abandoning the attempt to increase, by playing, the stretch between the fingers and adopt-

ing other methods, he accomplished in four days what he had been unable to do in as many years. The separation of the fingers was prevented by the stiff and narrow membranes between them which remained unaffected by practice, as no force was applied to them. Guided by this experience, the systematic observation of hands was undertaken. He analyzed the effect produced by various occupations, not only on the general structure of the body of the hands, but also on the size of its various parts.

In spite of the diversity of the occupation, he reached the conclusion that the changes in the structure of the hands were produced in each case by the direct application of force, as, for example, pressing, squeezing, pushing, stretching, etc., all of which resembled slightly the processes of massage in stimulating the circulation in the parts affected. Accurate and scientific development cannot be attained by any form of massage heretofore known. The power employed is comparatively feeble and far too irregular. The use of one's own muscles in physical exercises is not only absolutely inefficient but inordinately wasteful. It has been necessary to devise

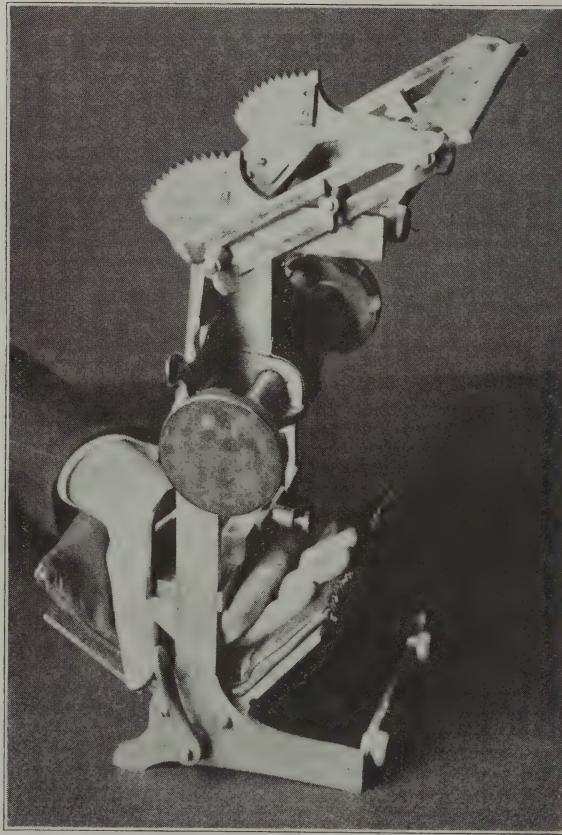


FIG. 2. SHOWING PROCESS OF STRETCHING THE PALM TO INCREASE THE UPLIFT OF FINGERS. NOTE THAT BACK OF HAND IS UPPERMOST.

(Continued on
Page 66.)



The Kneisel Quartette, Franz Kneisel, first violin; Hans Letz, second violin; Louis Svencski, viola; Willem Willeke, violoncello.

Curing Tone Deafness



It is quite possible for the ear to be ordinarily responsive to all ordinary sounds, including conversation, and yet to be slightly obtuse, or at least very easily confused where the violin or kindred instruments are concerned. That is not what is known musically as a "bad" ear, though no doubt it is allied to it; it simply means that the student has a difficulty, perhaps, in tuning in the orchestra; in distinguishing which note of two is faulty in double stopping; or that after prolonged practice of difficult passages on the higher third of the fingerboard, he is less certain at the end than at the beginning of the relative pitch of his intervals. Notes of extreme pitch, either high or low, lose for him their characteristic musical flavor sooner—that is, at a less extreme pitch—than for others; and, uncomfortably conscious of something lacking, he strives to impress tonality by sheer reiteration; but it is beating the air. If he were to play the passage two or three times at the beginning of the day—when his ear is fresh and unwearied and less likely to be confused by the strain put upon it in its weakest capacity—he would have some chance of getting it right eventually; but the perpetual repetition of sounds which are almost outside his natural perception, outrage the aural nerves and cause them to revolt by a condition of tone deafness, which will extend, if the student persists in the ordinary method of practising, over a much larger area of the fingerboard. This species of deafness is allied to what is called "throat deafness," and varies very much with the general condition of health. The anxiety of preparing for an examination is very apt to bring it on

even where it has not already been known to exist; and in that case the student is strongly advised to let the examination alone for a year, or a half-year, as he will certainly be unable to do himself justice under the specially trying circumstances. Rest and a nerve tonic, and in aggravated cases the advice of a specialist, are usually necessary before the ear returns to its normal condition. I do not believe that a person suffering from this kind of deafness—even though it is almost imperceptible in relation to anything else but some passages and combinations of music—can ever conquer it sufficiently, or train it, as may sometimes be done in cases of ordinary "bad" ear, if it is not too bad, to become a professional violinist with any degree of satisfaction in or reliance on himself. He would probably be much more successful with some other class of instrument less susceptible to variation of tonality. Amateur violinists, on the other hand, if they avoid passages or compositions which strain the ear, may continue to play and often give a great deal of pleasure to their friends if they are musically gifted. But in this case also, reiteration of a phrase which is liable to be played out of tune is not to be recommended for more than a comparatively few repetitions. The finger work may be practised soundlessly if mere rapidity of fingering is required, but under no circumstances will it pay to fatigue a delicate ear; and, after all, the amateur is not bound, like the professional, to attain any very great degree of technical proficiency, and he can also choose his music in accordance with his natural abilities.

The Basis of Violin Tonal Comparison

SINCE contests between old and new violins have been instituted, there has been considerable discussion as to the basis of tonal comparison. The following from a contributor in one of our contemporaries is interesting: The excellence of the tone of a violin is not directly proportional to its price. A fiddle which costs five hundred dollars cannot be said, other things being equal, to have twice as good a tone as a fiddle which costs two hundred and fifty dollars. We have no exact measure for excellence of tone. All we can say is that the tone of one violin is *better* or *worse*, or *much better* or *much worse* than the tone of another. This is equivalent to admitting that one violin can be reasonably expected to be sold for *more* or *much more* money than another. Whether *much* more is to mean five hundred, or three hundred or two hundred dollars more, has closer reference to the maker's name than any question of tone.

The masterpieces of Stradivari and a few of the greater Italian makers command prices quite independently of their value considered simply as instruments of music, just as certain first editions in the world of books are bought and sold for very large sums of money, though their text may be less correct than the modern reprint published at a shilling. Stradivari's violins have set a standard which almost all succeeding makers have tried to equal; they are still, as the competition clearly shows, the standard to which all violins that have a claim to that honor are compared.

The fact that they are valued at such very high prices seems popularly to be taken as an indication that their tone is something quite unapproachable by any fiddle by any other maker, with the exception perhaps of one or two other Italian makers of the epoch of Stradivari.

Facts, however, do not bear this out. The violins of Stradivari acquired a fame early in the last century owing to their unapproached excellence as musical instruments and as examples of wonderful craftsmanship; and, through a variety of causes which could not be sufficiently elaborated here to be convincing, have attained today monetary values which put them outside the ordinary market.

Further, the competitions suggest that violins have been made since, say, the beginning of the present century, which are on a level with the masterpieces of Italian instrument making. In all cases they are what may be rightly called "modern" violins. The question presents itself: are these successful instruments going to retain their excellence of tone?—in other words is their success due to some accident of youth, which time will take away, or have the violin makers, after some two hundred years, at length climbed up again to Stradivari's level?

Such questions open an extensive field of speculation. Two main points may be noted. These competitions, taken for what they are worth, are meant to emphasize the struggle between the old and the new—the very new; and so it comes about that violins of but perhaps five years old are not so readily brought into competition with the standard instruments of the seventeenth and eighteenth centuries. This being so the excellence of many modern, but not "ultramodern" violins, is not brought to light simply because they exist in such numbers and competitions are so few. Of course it may be said that there is some kind of "natural selection" always going on in the musical world, whereby the finest violins rise to the surface and are entered in competition; but any such process must at best be very incomplete and erratic; and it seems more reasonable to



MISS MARY DENNISON GAILEY

suppose that the new violins which succeed in these competitions are but representative of the best that are being produced today, and that they win, not owing to some accident of their newness, but because they have the opportunities that many other equally good fiddles lack, of showing off their merits in such good company.

This point being granted the question arises: in what has the violin maker of the twentieth century so far advanced? Is it only the breakdown of prejudice which is allowing the artist-workman of today to claim for his works merits denied them for two centuries, or is it some radical change or discovery in his methods which has at last brought him back on to the road which Stradivari and his school traveled?

I believe we must say that it is due to reasons of both kinds. The fact that for the finest works of Stradivari and Guarneri (and it is only the finest which need be considered) such exceedingly high prices are asked for and paid, compels an unprejudiced consideration by competent judges of the comparative merits of these instruments with the finest of the modern maker. With the Stradivari violin practically removed from competition of *possession*, competition of *tone* has become more possible and more fair. Prejudice with regard to the tone has thus been broken down, or at least considerably modified.

— h h h —

Successful Tour of Miss Gailey

Mary Dennison Gailey, a talented artist pupil of Ovide Musin, made an extensive tour of the south this summer, playing in nearly all the most important colleges and festivals. The first concert took place in Knoxville, Tenn., on May 26, and from there Miss Gailey traveled further south, her bookings coming close upon each other until she reached Athens, Ga., where the tour ended July 22. The young artist was accorded the most flattering receptions after her appearances, musical critics dwelling at length upon her exquisite tone and fluent technic. The *News-Sun* of Griffin, Ga., speaks in the following laudatory terms of her work: "Miss Mary Dennison Gailey proved to be a violinist of the finest calibre, displaying a marvelously wide range of technique, perfect grace and surety of poise. She won her way quickly into the highest appreciation of her hearers, who applauded so cordially as to make an ovation for the gifted and charming artist."

Miss Gailey had five appearances in Pittsburgh in September and received from the press highly commendatory notices of her work. Bernthaler, conductor of the Pittsburgh Orchestra, will go to New York to play for her at a recital October 12.

A Chaconne and Musette

BY J. W. S.



FOR the amateur violinist who may be more or less on the watch for suitable solos to increase his répertoire the many and varied examples of the eighteenth century composers form, generally speaking, a collection from which a good choice can safely be made.

To give two instances of this we have only to cite the beautiful Bach "Aria on the G string," arranged from the orchestral Suite in D major, and Handel's well-known Largo in G major, both solos being prime favorites amongst amateurs and artists. Quite within recent times also, two present day violinists of very high talent and standing, have turned their attention to the resuscitating of many gems from the Italian, French and German Schools of Music that flourished during the eighteenth century. These having been carefully edited and brought up to date, are worthy to figure on any artist's programme amongst more modern and recent compositions. Though of great charm, delicacy and, what one might term, apparent simplicity, these old-fashioned pieces demand a certain skill and fluency on the part of the performer before they can be satisfactorily and rightly interpreted.

To those players outside the professional element who have time at their disposal, and who possess sufficient ability, the study of such solos will always prove most interesting and fascinating.

There are, however, other amateurs who, wishing to include such pieces in their répertoire, are more or less handicapped in their desire, mainly for two reasons. They may be engaged in business or some other occupation which gives little time for study or playing their instrument; or, again, being far re-

moved from a musical centre or surroundings, and consequently entirely dependent on their own exertions, they may feel the want of some good teacher to aid them in overcoming those "tricky" little passages which sometimes call for that neatness and fluency of bowing and fingering only to be acquired by practice and diligent study.

Thus being discouraged at the outset they may put aside the wished-for piece as being beyond their power, trusting to some later opportunity to obtain a few lessons, or perhaps to hear it performed by some first rate artist.

Looking further afield, the amateur who finds himself in such a position, can come across some other examples of eighteenth century violin music that will make no special demand for execution or interpretation yet affording a means of increasing his ready stock of solos besides giving pleasure and interest to himself and his listeners. Of such a class of composition the reader's attention might be turned to the "Chaconne and Musette" of Rameau's for violin solo with piano-forte accompaniment.

Glancing for a moment at the French School of Music of the eighteenth century, we find the names of three composers who exercised a vast and far-reaching influence during and after that period. These men were Lully (1633-1687), Jean Phillippe Rameau (1683-1764), and lastly Gluck (1714-1787).

How the first named revolutionized French opera, and how Rameau, in his life-time, still further improved upon his predecessor's work, and how Gluck finally carried these far-reaching changes to a perfection hitherto unthought of, can be read by the student, or those in-

terested in this matter, in any reliable history of music.

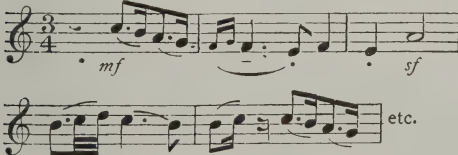
Before speaking of the "Chaconne and Musette," we shall refer in a few words to the central "figure-head" of this trio of celebrated composers. After the death of Lully musical art in France remained at a standstill, and many years passed before Rameau appeared and carried on the work of the Italian musician.

Not only did he found a new school of dramatic composition, but he attained through his knowledge and genius the well deserved reputation of being one of the most learned theorists in Europe. In his operas, too, he introduced new form, expression, management of the orchestra, and a general dramatic effect hitherto unanticipated, thus raising through his own unaided efforts the French opera to a higher and more artistic level than it held before. Rameau's music may be of unequal merit, but in his best works there are pieces that will always command the respect and admiration of true musicians.

For pure simplicity, charm and melody, perhaps one of the best instances is that which is contained in the piece that we are about to speak of, and which, at the same time, serves as an example of that quaint and beautiful style of music belonging to a by-gone period.

The subject of the "Chaconne" in its entirety consists of twenty-four bars, divisible into two phrases of four and eight bars respectively, of which the following example contains the first:

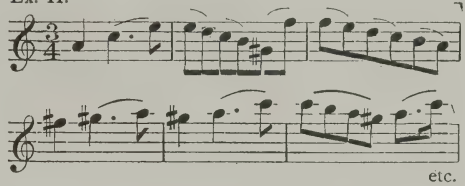
Ex. I. * *Allegro moderato.*



This is repeated note for note up to the second beat in the fourth bar, when the diminished fourth from D, or in other words, the leading seventh D sharp is employed to create a full tonic close.

Without any break, the second phrase, consisting of eight bars, is immediately proceeded with as follows:

Ex. II.

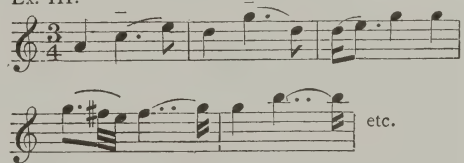


As every musician knows the "Chaconne" is an absolute dance, probably of Spanish origin, in 3-4 time, and which belongs to the style of music known as the "variation form." In most cases it comprises a series of variations founded on a "ground-bass" of which Corelli's "La Folis," and Bach's in D minor for violin solo, are celebrated examples.

In this particular instance Rameau did not adhere to strict formula as referred to above, but instead gave way more or less to his fancy by introducing new matter which, upon examination, however, will be found to be built upon, or closely related to what has gone before.

In the example below the reader will quickly see the connection that exists between this melody and the opening subject, and this style of writing is continued for some sixteen bars which finally lead directly into a major section of the "Chaconne."

Ex. III.



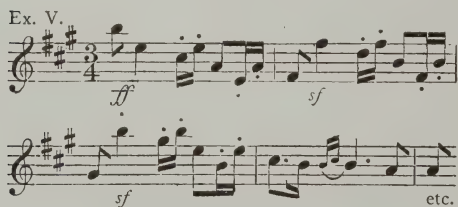
Here the character of the piece changes—a gay and genial mood now replacing the subdued and plaintive spirit that hitherto was in the foreground.

At the very start we have the happy device introduced of Imitation by Diminution (where the answer is in shorter notes than in the proposition), and it

will also be noticed that the solo part anticipates a note in advance of the accompaniment throughout this little passage:



This is repeated, and then following immediately there appear three short but characteristic phrases. Though simple in design, yet they would seem to indicate (an instance of) the new means that Rameau employed and introduced in the treatment of writing for string parts. Instead of the usual chord formation so prevalent at that period which was used merely for separating the same or different themes from one another, we have now a bolder outline taking the place of the conventional phrases that had hitherto always been used. Though only appearing twice and of short duration, they mark a well defined rhythm which is at once both striking and effective:



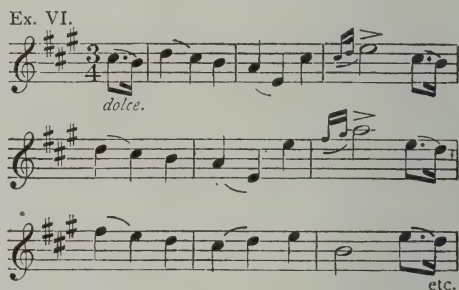
These phrases seem to lead into another melody more or less of a pastoral character, and thoroughly in keeping with the spirit of the composition. Then once more we have a repetition of the opening section of the "Chaconne" in the minor tonic.

At its conclusion the "Musette" (*piu animato*) appears in the major key which

gives a bright and happy ending to this delightful little work.

The "Musette" is an air of moderate tempo, and smooth and simple character. It also was a term applied to an instrument of the bagpipe type, consisting of two pipes or reeds and a drone, for which the wind was supplied from a leather bag or reservoir. Consequently when the appellation "Musette" became later applied to music in the form of a movement, the drone was replaced by a pedal bass, which at the same time the simple and smooth character was maintained in the structure.

Thus in the present instance, the movement being in A major, we have the key-note in the bass throughout, supporting the short, but dainty subject matter:



This "Musette" is entirely constructed on the melody given above and its quaint refrains, and the composer has treated it to full advantage. Near the end the tempo is increased to a vivace of some dozen bars in length which gives a bright and characteristic conclusion to the fascinating little piece.

This "Chaconne and Musette" contains melody, charm, and that quaint classicism which recalls to the mind that perfect grace and beauty pervading the works of all the great eighteenth century composers.

To the amateur who is fond of his instrument, and who at the same time wishes to increase his repertoire, this little composition of Rameau's would answer all purposes.

The University Symphony Orchestra of Ann Arbor, Mr. Samuel Pierson Lockwood, conductor.



The University Symphony Orchestra of Ann Arbor



WE hear a good deal of conversation upon the subject of "musical atmosphere." Most often the phrase is misapplied because not understood. It is frequently useful as covering a quantity of ignorance; but it partakes of the nature of many other abused terms in that you will scarcely hear it mentioned by those who understand it. Yet there is such a thing! If in a fair sized German town, you go to buy a steak from your butchers or a mess of peas from your grocer, the chances are that during the process of receiving your measure you will be regaled with a perfectly intelligent critique of last night's concert, and this state of affairs is not brought about by the fact that your tradesman happened to attend last night's concert, but because he puts in a good deal of his spare time making music himself. He sings in the "Maennerchor" or plays in some little orchestra; or possibly he is among the elect and is a member of some little quartet—either vocal or instrumental—whose activity can boast a capacity for self-expression undreamed of by Americans. Universal self-expression in terms of music, however crude, constitutes "musical atmosphere."

In this country we have witnessed how for many years a great and growing interest in listening to good music; that is good, but it is not enough—not the essence: "Hausmusik" or "Kommermusik"—"chamber music" in the original significance of the term—which is so much a part of the average German's life, is only just beginning to make itself felt among us. The music you make yourself is like a prayer you offer yourself—heartfelt, personal, spontaneous, chastening—while listening even to the

most beautiful interpretation must remain almost always a mere objective pleasure, comparable to attending a service in which the prayer is offered by the oratorically skilled preacher.

Quartets, trios, etc., are for the most part beyond the reach of the aspiring amateur; hence the most suitable medium of musical self-expression is the orchestra, in which technical perfection is not so much an absolute *sine qua non*. Among the dozens of enthusiastic amateur orchestras which have sprung up in recent years throughout the country and which are unconsciously aiding our musical growth far more than are the "passionate press agents" or frantic managers of celebrities, the "University Symphony Orchestra," of Ann Arbor, Mich., has gradually come to be known as one of the most complete and efficient. The building up of this organization was a slow and discouraging process—as is invariably the case even with a backing of inexhaustible patience (nothing else of course!) Among the first and most difficult tasks to be performed was the persuading of some of the best available wind instrument players to exchange their high-pitch implements of torture for low-pitch instruments—not an easy matter where such a proceeding prevented them thenceforth from participating in "the band!" This difficulty, together with almost all of the others attendant upon such an enterprise, have gradually been overcome. One of the greatest triumphs is the extraordinary interest awakened among the members themselves in the very best class of music. A deep and genuine interest of this kind is the only thing which makes possible the good performances of many

difficult symphonic works which the orchestra has given during the past few years. Regular attendance at rehearsals has been a most important factor in the orchestra's success. A complete list of the works performed during the past six years would exceed the allotted space; suffice it to say that in this time, with one rehearsal a week and four concerts a year, twelve symphonies, thirteen overtures, accompaniments to twenty-one concertos, and forty-four other pieces have been given. It is doubtful whether such works as the Brahms's D minor or

Tschaikovsky B flat minor piano concertos have ever been accompanied by any other amateur orchestra. And this orchestra is not the usual big kind, engaging a dozen professionals while masquerading under the name of an amateur organization; only the two bassoons are engaged from outside.

That so competent and well drilled an orchestra can flourish in a small city like Ann Arbor is a credit to the University School of Music, which is rapidly coming more and more prominently into general and widespread esteem.

How Wagner Got Money



NOT a very lovable or even a very estimable character was Richard Wagner; he was a colossal egotist, he was something of a libertine, and his constant borrowings of money have pained even his most ardent admirers. Wagner explicitly declared that money making was not his business in the world, but creating; and he had the lordly notion that the world should provide him with a handsome income simply because he was a genius. In 1855 he had an invitation of a very lucrative nature from New York, but he declined it with an airy "Good gracious!" adding that "such sums as I might earn in America people ought to give me without asking anything in return beyond what I am doing."

Out of this magnificent belief in himself came hundreds of begging letters. He borrowed from Liszt, from Wesendonck, from the King of Bavaria—from anybody and everybody who would lend to him. His published letters to the Schott firm contain frequent requests for money advances and loans. On one occasion the firm replied that they could not grant what

he wanted, and added "that only an enormously rich banker who had millions at his disposal" could satisfy his needs. Yet Wagner could calmly tell his friend Roeckel that he asked nothing from the world but that the world would leave him unmolested, granting him only leisure and peace of mind for his work, a willing servant and a dog!

What makes his eternal borrowing more ignoble is the fact that he spent so much of the money thus obtained on personal luxuries. He was a very fastidious person, was Richard Wagner. He must be well housed, have rich colors and harmonious decorations before his eye and artistic furniture about his rooms. He must have rich garments, too; and we know the absurd sums he spent on the silken robes specially made for him by an expensive Viennese dressmaker. "I cannot live like a dog," he said. "I cannot sleep on straw and drink bad wine. I must be coaxed in one way or another if my mind is to accomplish the terribly trying task of creating a non-existent world." And in order to get the coaxing, he borrowed money!

Art and Dollars

BY EMIL MEDICUS



QUALIFIED educators are recognizing the advisability and necessity of standardization of teaching, as exemplified at the various conventions of state music teachers' associations throughout the country. This is indeed a hopeful sign of musical awakening, which sounds the slogan of efficiency. With a higher standard of musical education, the general public will be able to differentiate between genuine and charlatan teachers. Present custom, which insists upon the passing of a set standard for the practice of medicine, yet permits mediocrity to instruct in the divine art, the perfection of which proves impossible in a life-time, presents a congruous problem, the solution of which affects every man, woman and child.

One-and-a-half per cent of our enormous expenditure for music goes for it in sheet and book form. When we realize that over half this sum is given for worthless "rag" melodies (?), popular songs (popular for a few months), and musical junk—in other words, trash, the product of "tin pan alley" poets whose success lies chiefly in the nonsensical sentimentality or suggestiveness of the words of both song and title—then, and only then, are we brought face to face with the ravages of a canker which is eating into the very bone of American musical culture. In the words of Dr. Frank Damrosch: "Rag-time tunes are like pimples—they come and go. They are impurities in the musical system which must be got rid of before it can be considered clean."

Frequently we hear the cry, "The people want this so-called popular music," a cry without the least foundation of fact. Ask these same people why they insist upon a higher standard of education in our public schools. The rule must

work both ways. The public accepts this class of degenerated art, if we may so term it, for lack of the genuine. It is this erroneous judgment of public taste which is responsible for the evil. Those before the public who have opportunities for uplifting the standard lack initiative and stamina, using an educational office solely as a means for catering to the plaudits of an uncultured minority.

Proof of this can be found on the vaudeville stage, which is rapidly deteriorating; the café orchestra, at present flourishing in quantity but not quality; and the military band, once an institution of great popularity with the masses, now slowly but surely losing its prestige. Contrast this with the craving of the masses in our leading cities for better music, expressed by the establishment of both amateur and professional symphony orchestras, opera clubs, choral societies, etc. In passing, it should be stated that similar conditions are present in smaller towns. There can be but one logical conclusion drawn from these observations, i. e.—that the general public is dissatisfied with present musical conditions.

Do not misunderstand me. The musical culture of our people is not advanced enough to subsist entirely upon severe classical programs, but it is broad enough to drink in the strains of scholarly overtures, suites, etc., together with its Strauss waltzes and lighter music of merit, of which there is a vast abundance. From such stepping stones we can advance to the foremost rank of musical nations.

Another detrimental factor keenly felt by orchestral musicians is the organized protection of mediocre talent placing the amateur on the same plane as the professional. The efficiency of an organization

grows in proportion to the justness of its principles. A few instances which are general throughout this country will serve to represent present conditions. The majority of amateur musicians are not dependent upon music for a livelihood, music being but a side issue. When wage-scales are under discussion their stand is taken from the view-point of pin money, whereas a comfortable living is at stake with the professional. As the majority rules, the professional loses his point, the result being the establishment of a minimum wage, which discourages professionalism.

Again, Mr. Smith is musical director at the local theatre. Being a good musician he realizes the incompetence of several members of his orchestra, although he has chosen the best material available. Accidentally or after looking about, he hears of a superior flute or clarinet player in another city who is desirous of locating in a new field. A correspondence ensues, resulting in the engagement of the instrumentalist.

What happens? The incumbent in question protests. The affair is discussed at a union meeting, and an order is issued to the effect that Mr. Smith must not go out of the immediate vicinity to replace inferior material. His only remaining hope of strengthening the weak portions of his orchestra now lies in the death of present incumbents, or the chance location of superior musicians in his own territory. Such ring methods strike a death blow to art, making positions possible for those who, under just rulings, would be forced from the profession. Had these players the slightest conception of art, they would aspire to perfection, realizing with shame their incompetence and unfitness for life in the musical profession.

Very little thought is required of an intellectual person in order to determine the effect of all this upon the professional life of America. With legitimate instructors imparting the beauties of our art, elimination of the so-called "popular"

music craze, and better professional conditions, the American musical atmosphere will be cleared of those impurities which have retarded its progress and proved inimical to its growth.

Before deciding upon music as a professional career, the student must thoroughly examine himself from all standpoints, threshing the matter out to the very core. The thought that both profession and happiness are at stake should banish all hastiness of decision. Face the matter fairly and squarely. Consider carefully your qualifications, talent, patience and stamina for facing trials in the pursuit of an ideal, and most important of all—decide whether it is to be an artistic or a financial proposition? With finance dominating, rest assured the artistic structure will be weak. True art thrives best when nurtured from the fountain of idealism, whose waters have been filtered through advancing stages of perfection. Schumann strikes the keynote in his *Rules for Young Musicians*: "Art is not for the end of getting riches. Only become a greater and greater artist, the rest will come of itself."—*Jacobs' Monthly*.

— h h h —

Wilhelmj and the American Farmer

Wilhelmj, the celebrated violinist, used to tell an amusing story of his experiences in America when touring this country. At that time America was less accustomed to visits from great artists than at the present time. Wilhelmj's playing was greatly appreciated, especially the noble tone he produced in performing Bach's *Chaconne*. Once after giving a concert in one of the larger cities of America he had returned to his hotel tired out with incessant traveling and concertizing. He was somewhat annoyed, therefore, when a visitor was announced. The visitor proved to be an old farmer, his wife and three lanky daughters.

"Is this Mr. Wilhelmj?" asked the farmer.



MISS MILDRED DILLING

Wilhelmj, smiling at the novel pronunciation of his name, admitted that it was.

"Waal," said the farmer, "me and my wife and daughters have traveled over eight hundred miles to hear you play the '*Tchackon*,' and we was too late to get into the concert room. Won't you just play it for us now?"

"Wilhelmtch" protested that he just played it at the concert and was weary from want of sleep.

"But we've traveled eight hundred miles to hear it, and I'd hate like poison to go back without hearing it."

Wilhelmj, who was the soul of good nature, finally consented after a little more persuasion, and played the great Bach masterpiece as only he could play it. At the end of the performance he waited for some sign of approval from

the farmer, his wife and the three lanky daughters, but none was forthcoming. Finally the farmer said:

"Was that the '*Tchackon*?'"

"Yes," admitted the virtuoso, "that was Bach's *Chaconne*."

"Waal, all I can say," drawled the farmer, "is that it wuz the durnedest ugliest piece of music I ever did hear."

— h h h —

Mildred Dilling Returns From Abroad

Mildred Dilling, the gifted young harpist, has just returned to our country after a summer's study in Paris. While there, Miss Dilling coached with Marcel Tournier of the Paris Conservatoire, devoting a great deal of time to that master's composition. She also did considerable repertorial work with Henrietta Renie. After a short visit to her home in Indianapolis, Miss Dilling returns to New York to fill her numerous winter engagements. She is now under the management of Mrs. Lutorius of New York.

— h h h —

Puccini Near Drowning

Giacomo Puccini, the composer, had a narrow escape from drowning last week in Lake Massaciuccoli, Italy, on the shore of which he has a villa. While steering his autoboot he collided with another autoboot containing the members of his family. Both boats were badly damaged and began to fill rapidly. Other craft rushed to their assistance and Puccini and his family were taken aboard.

— h h h —

Opera Statistics in Berlin

Opera is given in Berlin seven nights a week for ten months of the year, according to a local statistician. The number of persons employed in operatic enterprises is 1,220. The library of the opera house contains 30,000 volumes. The stock of costumes include 140,000 pieces. The box office is busiest for Wagner performances and the annual "Caruso week."

The Cremona Violin

BY HEINRICH HOEVEL



THE sixteenth century attracts our special attention to the beginning of the first independent instrumental music. Instruments had been played for hundreds, and even thousands of years, but judging from the music that has come to us, we see in it little artistic aim or achievement. In fact instrumental music was of minor importance and writers of that period referring to music almost invariably mean singing. The highest art was cultivated in the Catholic church and here we find the best artists and the highest achievements. To keep within the line of my purpose, and the fact that music was undergoing rapid changes, I designate the particular time when the violin made its first appearance, for a more minute investigation. This was during the middle of the sixteenth century; the area of pure choral music; the musical atmosphere in which the new creation, the violin, appeared was expressive of the pure, the serene and innocent. Force and passion were yet unknown in music. The compositions used in Italy and particularly in church were still the same choral tunes which had been in use for a long time but were now enriched by the contrapuntal skill developed by the Netherland composers. These composers, however, were dependent on their Cantus Firmus, or tune, and when pressed for material would even adopt a lively secular character of the choral. The other voices were added contrapuntally; but as all their music was unrhythmic, it was devoid of all that kind of regular orderliness of structure to which we are accustomed. Instruments of all kinds were used, but only to play along with the voices and it was not until the latter part of the sixteenth century that a special part was assigned to them. The cor-

net seems to have been the favorite instrument to take the soprano part. The other parts were usually taken by viols and basses. The music I have spoken of so far was church music. Secular music was just taking root. For the first time the opera, which since has played so important a part in one branch of the art, was appearing. Further then was the madrigal, which lived with success for more than two hundred years, but is almost unknown to us now. The instruments which had gained some independence, were the organ, harpsichord, virginal, clavichord, spinet, (the forerunners of the piano), and the lute. This last named instrument was a great favorite. It was played and cherished by the nobility and known over the greater part of Europe. I wish to remark for those who have not heard or seen this instrument that it is very similar to the guitar but somewhat better in tone. This instrument had the lead over all others in being represented by compositions peculiarly adapted to its characteristics, and more independent in style. This, however, did not last long, for by the end of the sixteenth century we find the organ and pianolike instruments had overtaken it.

Of the number of string instruments in use at the time, there was none specially adapted for playing the soprano part, and as I have said before, the cornet was used for that purpose. This is striking, because most all other instruments were made in sets; I mean in large and small sizes so as to compare with the different voices. It is, therefore, natural that this deficiency must have been felt by observing spirits and we soon find men who not only supply the need by inventing the violin, but also use their whole energy to



JACQUES THIBAUD

develop the artistic possibilities of the new invention.

So far as we know, the first violin was made by Gasparo di Bertholotti, usually called da Salo, who worked in Brescia, a town about 75 miles from Cremona: 1542-1609. His violins are extremely rare and for that reason a great attraction in collections. The somber, almost melancholy character of their tone, does, however, not quite satisfy the soloist of today. In appearance they are clumsy and have little of the beauty that we are wont to ascribe to the queen of instruments. His immediate successor was Viovanni Paolo Maggini: 1580-1632. He is supposed to have been a pupil of da Salo and did a great deal in the development of tone and outline of the instrument. His work is more painstaking, more finished, and his dimensions show that he was working for a different aim in tone. Maggini's tone has yet a touch of the pathos which characterizes da Salo's instruments, but it is rich, full and has remarkable sonority. De Salo and

Maggini created what is termed the Brescian School which seems to have enjoyed a great reputation, for we see many makes follow their footsteps. Among their followers, however, we observe no advance; in fact, most of them were mere artisans.

Our eye is now directed to the Cremonese School. We find here a family, the Amati's, which holds our attention for almost one hundred and fifty years. Beginning a little later than the Brescian School, the art progresses through the different members of the family to the point where the greatest violin maker, Antonio Stradivari, appeared.

I regret that I cannot go into detail in describing each maker of that family. Nicolas Amati, the grandson of the founder of the Cremona School demands our special attention because he was the teacher of Stradivari and had achieved the highest results up to that time.

His violins are finished art works, beautiful in wood and construction. The tone is clear and flexible with a refined nobility, but for the demand of today it lacks broadness, power and sonority.

Of all the violin makers Antonio Stradivari, 1644-1737, carried the art to the highest perfection. Possessed with all the qualities necessary for the calling, he began his work with Nicolas Amati at an early age. Violin making as done in the shops of the Amati's was an art and not a mere mechanics' occupation. They received orders from the nobility and other influential people near and far. Their high ideals are stamped on their works and it was through their high aims that their great achievements were possible. Stradivari learned his art so well that in some instances it is impossible to tell whether a certain violin was made by him, or his teacher. The label alone is not always proof, for as far back as the golden period of violin making fraud has been practiced.

We will consider several periods in Stradivari's work. We know that he was

in the workshop of Amati in 1660. Amati died in 1684, an old man, and it is probable that Stradivari was connected with his shop until nearly that time. It seems, however, that all during this period he made and labeled violins outside of the shop. Until he was 40 years old he follows his masters' patterns.—The result must not have satisfied him, for in the next fifteen or more years we find him constantly changing his model and, therefore, producing different results in tone as well as looks.

From this period we find comparatively few specimens. It is commonly thought that during these years he was experimenting and many of the violins of this period did not come up to his expectation and were probably destroyed. From 1700 to 1725 is his golden period and during this time he made his masterpieces which are admired by all the world. From now on we notice his decline. His output diminishes in number and quality, his hands have lost their steadiness, his eyesight fails him, the lustre of his varnish cannot compare with the earlier works.

A contemporary of Stradivari was the highly gifted Joseph Guarneri, called del Jesu 1687-1742.

While he was not so much connected with the development of the violin, he has given us some of the finest specimens known. His work from his best period rivals Stradivari's in some respects and is even preferred by certain admirers.

When we look into the workshop of the great artists we must at once drop the idea that they had a secret which would enable them to insert a good tone in every violin they made. There are many violins of the best makers which do not come up to the mark and their shortcomings can technically be pointed out. If the tone of the violins made by the different masters would compare more closely to each other, the theory of a secret might have some ground, but their results depended on material, dimensions, construction and varnish just as well as

it does to the violin maker of today. It is, however, a fact, that they had more knowledge of varnish and how to apply it.

People speak of the great admiration they have for fine Italian varnish, but never think of the important part it plays in addition to its finish. A well constructed unvarnished, new violin, has a harsh, glassy, brittle tone. If left in this condition the tone will deteriorate rapidly, somewhat in comparison with that of a piano. The varnish, therefore, not only preserves the instrument but in addition has to perform the important part of obliterating the undesirable qualities of tone. It can easily be seen that this is a most delicate operation and requires the most skill and judgment. It is here that the great masters show their superiority and through their great and personal skill in making and applying the varnish they have stamped their violins with their individual tone qualities.

I do not at all share the idea that age has improved these instruments, but believe with Lütgendorff, that nine-tenths of them were better when new. It must, however, be understood that the varnish cannot cover the bad effects of faulty construction or inferior material. The old masters knew their craft well; material, shape, graduation all was used to the best advantage; each aiming to secure his own idea of tone. Their achievements are unrivalled. Maggini in his somewhat somber sonority, Ni. Amati in his silvery-bright, easy articulating reserve, and Stradivari in a happy blend of beautiful quality, great volume and easy articulation.

When we test the practical value of the violins of Amati and the Brescian School, we must admit that they do not come up to the highest grade of concert violins. This was formerly not so, in their own time they were perfectly satisfactory to the player and here lies the greatest achievement of Stradivari: that he created an instrument far in advance of the requirements of his time. At first

his achievements were not universally recognized and appreciated. Violinists of great reputation preferred to play on an Amati, a Stainer and even a Klotz, and this can be understood if we consider their artistic intention and technical equipment. It is, therefore, to the credit of Corelli that he played a Stradivarius and also probable that he advised and encouraged the master in his ambitions.

Corelli, 1653-1713, was the greatest violinist of his time and the first who treated his instrument systematically. In his compositions we notice an unusual amount of skipping over the strings and it would appear that the violinists of those days were highly accomplished in that kind of playing. In other respects we find the art of violin playing in a modest condition. The musical productions of the beginning of the seventeenth century amounted to about the same thing as church-hymn playing does today; however, it was not long before the possibilities of the violin were recognized. Monteverde a violinist himself and a composer of great ability, took the lead here. For the first time he made it necessary to go in the 5th position: something unheard of until then. He also used some broken chords and a few other rudimentary figures. Little as this seems to us, it furnished enough material to keep the violinists busy for the next sixty years.

It is strange to remark that the G string was not used until 1640: by Merula. Violinists experienced a great deal with the possibilities of their new instrument and they were eager to bring their results before the public. From many new acquisitions of this time I mention: the first grace-note, used by Marini in 1620 and the first double stops used by Farina 1628. Of course the new material was not universally adopted; for instance, Corelli, who died in 1713, never used the violin higher than in the 3rd position. According with this practice in composing and playing we find the

original fingerboard of Stradivari three inches shorter than that in use today.

The modern use of the violin has made it necessary to have a longer base-bar and change the neck so that the higher positions might be used with more ease. When we set aside the few changes made necessary from modern usage, and which are no improvements on the violin itself, we must acknowledge that Stradivari has given us an instrument of great perfection. All experimenting, all speculating and all science have failed to produce results equal to Stradivari's; and we can say with Mr. Hill, the acknowledged authority on Stradivari, that: "These instruments, produced two centuries ago, are still for practical purpose superior to any which have since been made."

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Keeping the Eyes and Ears Open

BY C. DICKINSON

Technic is ordinarily supposed by a young learner to consist of striking a certain number of notes with accuracy and evenness, legato or staccato, in a certain specified time. The pupil should be made to feel, however, that quality as well as quantity of tone, and the balance, adjustment and blending of sounds to produce a rich and finely shaded effect upon the sensuous ear, are also included in the province of technic. An unharmonized scale or trill, a detached chord or arpeggio, may arouse a sense of beauty through the management of tone color alone. The ear should be trained to appreciate and demand this element in the beautiful. Many students are not keenly conscious of the effects they produce; they are so occupied with the perceptions of the eye that the ear is only half awake. This organ should be developed at the same time with the fingers; it should be alert to the most subtle distinctions of pitch and the most exquisite gradations of timbre in the piano, violin and the human voice.

The Viola

BY J. WHARTON SHARP



HE viola as an instrument is, generally speaking, little heeded by amateurs, yet it is one that occupies a very important place both in orchestral and chamber music, and on account of its peculiar tone always attracts attention when heard.

It is always a hard task to get a good amateur violincellist, but it is ten times harder, and even sometimes well-nigh impossible, to get hold of an amateur player of the viola. This may seem a strange statement, but it is nevertheless true, as the writer has found out through experience, and it is all the more to be wondered at, that considering the numbers of good amateur violinists to be met with, very, very few ever turn their attention to or think of playing the viola.

If the truth be told, any fairly good violinist can, with only a little study and attention, take up and play in a comparatively short time the instrument commonly designated as "the old maid of the orchestra."

Considering the matter there are only two difficulties, and those not very great, that violinists have to contend with if they wish to be viola players. In the first place there is the change of clef, and secondly the "stop," or in plain English the stretching of the fingers is larger than that on the violin.

Some few months ago there appeared in *The Strad* several letters concerning the first mentioned difficulty (if it could be so designated) mentioned above.

Without going into details and various explanations the clef of the viola, as it is today, and has been for years

past, is the best, and the "apparent difficulty" of distinction between it and the treble clef can be overcome in a short time by any player with an average intelligence of music.

Let any amateur violinist of a fairly good standard, wishing to take the viola as a second instrument, examine the slight difference between the two clefs—that will not take long to discover; then let him take any set of scales or easy exercises with which to learn and pick out the notes; and once this is done, to make himself more at home yet in the new clef, the best thing he could do is to procure the viola parts of the first quartets of Haydn, and practice them frequently. To some readers this may seem all very well and easy in words, but to do it is another thing altogether. Yet with a little patience, perseverance, and enthusiasm, the novice will soon find himself getting into the "running of things," to use an ordinary expression, and the difficulty of distinguishing and playing in the respective clefs will soon disappear.

The second difficulty, that of the "stop," will perhaps offer more trouble to the would-be viola player. That entirely depends upon the formation of the left hand, and also to what extent flexibility and facility of doing quick passages on the violin had been hitherto attained.

One might continue enumerating various other small obstacles in the path of the beginner, but if we let difficulties stop and impede our progress none of us would ever become masters of our instruments, or for the matter of that, never be able to play at all.

What really suggested the foregoing



MISS CORDELIA LEE

words was the quantity of very fine music written by various great composers for the viola. Through amateurs neglecting the instrument these beautiful compositions are unknown to them, save perhaps through hearing professionals play them or else hearing them performed at some public concert.

The viola, on account of its peculiar and penetrating tone, has in most cases appealed to composers from Handel downwards, and if we go still farther back, into the origin and history of the instrument, we will find the old composers of the early Italian schools recognizing and using to advantage this knowledge.

The viola as a solo instrument is, one might say, a failure, as it lacks the brilliancy and charm of the violin, and the depth and solidness of the violon-

cello; yet in combination with these two instruments in chamber or orchestral music, the viola holds undisputed sway and commands respect. It was Mozart who marked the period when the instrument assumed its proper rank in both kinds of music.

Many instances might be given where various composers have employed the viola, and have obtained wonderful effects solely caused by its peculiar and penetrating "timbre."

Amongst operatic composers Weber wrote the great solo for the instrument in his opera "Der Freischütz," and likewise Berlioz in his "Damnation de Faust," and also Schumann in the musical setting of the scenes from Goethe's great work.

Again, in orchestral music, Berlioz makes the viola the solo instrument in his fine Symphony, "Harold in Italy," and Beethoven gives some very fine instances in his Symphonies where he employs to full advantage the great resources of the instrument, such as when he reinforces the violoncellos with the violas in certain passages of the Andante in the C minor Symphony, by which means he obtained a wonderful roundness and purity of tone; and again, in the slow movement of the Seventh Symphony, which some name "The Romantic," where the tone of the violas produces a beautiful and sombre effect in this wonderful movement.

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Miss Lee's Debut October 23

Miss Cordelia Lee, the brilliant young violinist, will open her season in New York under the management of Madame Antonia Sawyer, October 23. Her appearances promise to do much toward satisfying the constant demand for an American violinist and her concerts will be attended by expectant audiences. Miss Lee is under the management of Mrs. Sutorius.

The Fatal "D"

A MINIATURE MUSICAL NOVEL
CHAPTER I.

SLIGHTED.



INKA loved Ivan and Ivan loved Minka. When we state this fact our intelligent readers will at once know that the scene of our story is laid in Russia, and that Ivan was not the gentleman surnamed "the Terrible." Yet he was a pianist and often even a fortissimist, for he took pride in his strength and could disable the firmest piano in two movements.

Nikolai was like Ivan in two points; he was also a pianist and he also loved Minka; but beyond this he was not like Ivan—quite the contrary. He was so deeply in love with Minka that he even attempted poetry for her sake, although poetry was not his forte, not even his mezzo-forte. Yet he managed to manufacture and to hand to his idol this touching Idyll:

Oh, Minka, Minka, Minka, Minka,
Thy name is ever in my thinker.
When sitting at my bowl of Bortzsch
Thine image doth my vitals scortzsch.
I think of thee when full of Vodka—

Here the poem abruptly ended, although for six weeks Nikolai sought a rhyme for "Vodka"—in vain, and the more he took of it, the less he found it rhymable, wherefore he handed the verse to her as above—somewhat incomplete. And Minka took it to Ivan, and they read it together, and laughed. Nikolai heard the laughter and resolved upon a dire revenge.

CHAPTER II.

BLIGHTED.

It is night. Night in Vladivostok. The music studio of Ivan is shrouded in darkness. It is so dark that the celebrated painting of a black cat at the bottom of a coal mine at midnight is dazzling in comparison. But see (if under the circumstances you can), a solitary figure is prowling around in the cir-

cumambient gloom. It goes to the piano and softly raises the lid. It is Nikolai and he is smearing one of the hammers of the instrument heavily with dynamite!

CHAPTER III.

UNITED.

It is morning in Valdio—etc. Minka was in the kitchen gaily singing as she mixed the Pirok and arranged the Samovar for the morning meal. She frowned and ceased her song as Nikolai entered the room. He silently handed her a paper. A look of affright crossed her countenance as she thought that it might be another poem. But it was not. It was a proposal of marriage, a marital promissory note at sixty days, with the usual three days of grace. Now Minka's look of fear changed to one of scorn (we need scarcely state that she had a Mobile—Ala.—countenance), and she tore the note into shreds, throwing the fragments into Nikolai's face, while she shouted: "Not if there were not another man in the whole world, you disgusting, bestial Vodka tank!"

"It is well," responded Nioklai, coldly. "I have been trained in the school of diplomacy, which can understand the slightest hint, and I suspect this to be equivalent to a refusal. But let me tell you that you are bestowing your affections upon a very inferior pianist. Ivan can neither read at sight, nor play with vigor."

"It is false," cried Ivan, who had entered the room just in time to hear the last words.

"Prove it then," responded Nikolai. "Can you play at sight this manuscript which I have just composed?"

"Certainly, I can play it from memory if you wish," said Ivan, who knew most of the sources of Nikolai's compositions.

"Very well," said Nikolai, "but notice that this "D" is marked ffff. Can you give it sufficient power?"



MISS IRMA SEYDEL

"I can add a couple of f's if you wish," sneered Ivan.

"Try it then," said Nikolai. "Let the 'D' crash out tremendously. I will go off a little ways, since I can always judge music better at a distance," and he climbed out of the window with much celerity.

Ivan sat at the piano (for they had gone into the music room during this dialogue) with Minka at his side. He began to play. Nearer and nearer came the fatal "D." At last—Bang!!!!

The remains of the two lovers were found scattered over four provinces. When they were finally gathered and placed in a tub, it was found impossible to reassert or reassemble them. Therefore, the benevolent Czar ordered that they should be buried in a single grave. A more thoroughly united couple had never been seen in Russia.

We ought to add that the piano was never the same instrument afterwards.

Saint-Saëns and Wagner

Saint-Saëns commenced life as a "prodigy," and was an excellent pianist and composer almost before he had reached his teens. He has always been remarkable for the versatile character of his musical gifts, and in this connection one may recall the story of his meeting with Wagner. He had been sent with an introduction to the latter, and while waiting in a room, previous to being received, the young Saint-Saëns saw one of Wagner's scores upon the piano. Seating himself at the instrument, he began to play the music, at sight, so perfectly that Wagner rushed in from an adjoining room and heartily embraced the unknown musician.

During his long creative career Saint-Saëns has written a vast quantity of music in all styles and for every branch of the executive art. Much of it has become firmly established in the modern repertoire, and proved popular in every country.

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London and Paris to Exchange Operas

An "electrophone" connection has been made between London and the stage of the Paris Opera House, so that Londoners may hear the Paris opera without leaving their native city. It is said that similar connections will be made between Covent Garden, London's home of opera, and Paris, so that the operatic exchange will be mutual.

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Irma Seydel's Tour

While abroad this summer, Walter Anderson made arrangements to manage Irma Seydel, the young violinist who appeared with several orchestras in America last season and who is now making a tour through Europe and appearing with the orchestras there. Another European tour is being arranged for the season of 1914-1915. This acquisition to the Anderson Musical Bureau is another step in the progress of this responsible management.

The Belgian System of Bowing

BY ARTHUR JUDSON



DOUBT very much whether violinists who use the Belgian system of bowing deliberately chose that system because of the bowing methods. The average student who wishes to study abroad usually chooses this school because it has produced successful players. In recent years, we have seen the rise of Sevcik, because of Kubelik and Kocian, or Auer, because of Parlow, Elman, and Zimbalist, and we hear much of Karl Flesch, of Berlin. The Belgian method is not simply one of bowing, but of violin playing in its entirety, both technically and musically.

While the French and German schools may both have their staunch supporters, the Belgian school is more universally sought after (aside from the technical faddists) than any other school because it produces the best players. It does this because its methods combine breadth of style and tone, sound musicianship, technical efficiency, and poetry of conception in playing. The French school lacks breadth, while the German school lacks poetry; consequently the Belgian school occupies the to-be-envied medium position.

In order to discuss the system of bowing, it is necessary to say a few words concerning the other two schools.

The German school, as represented in modern times by Joseph Joachim, is responsible for the extremely low position of the bow arm. Joachim had a long arm, and consequently assumed a position which was convenient to himself but almost uniformly bad for most of his pupils. Many of his students slavishly copied this position though

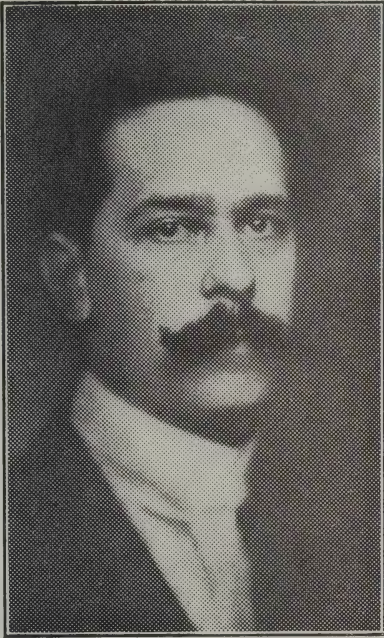
no special effort was made by the master to have them do so, beyond a few general directions.

Theodore Spiering once told me that Joachim's ideas in this respect had been generally misunderstood, and that the extremely low and awkward position which many of his pupils assumed was due to a slavish imitation, and not to specific instructions. Spiering himself, who represents the Joachim school at its best, has rather a high arm position. In fact, it might be assumed by one unfamiliar with his student days that he had studied in Belgium.

This imitation has given rise to the idea that this school requires a very low and cramped position of the right arm and an excessive use of the wrist. Coupled with the fact that the Germans have always been prone to use a low arm and a very loose wrist, this has given rise to a method of teaching which the ideas of the best teachers do not indicate.

In the French school the high arm and position is used not because there is any especial desire to attain a certain position, but because the high arm position makes it possible to produce tone of a delicate quality required by the French style. The French violinist is always a master of style, always poetic, but seldom broad. For example, note the playing of Jacques Thibaud. It is true that there are French violinists who play with breadth, but they are the exception. The French violinist, at his best, does not lack in style or in musicianly breadth, but his tone is not large, compared with his German and Belgian neighbors.

In the Belgian school the position of the right arm is a little lower than that



HERWEGH VON ENDE

of his French colleague, and much higher than that of his German colleague of the extreme school. In general, the Belgian idea is that the arm must be so held that the elbow does not fall below the wrist, no matter the part of the bow used. In other words, wrist, elbow, in fact, the entire arm must operate in the same plane. A line drawn from the shoulder direct to the wrist would find the elbow in an exact line, neither above nor below.

The Belgian method does not teach a rigid wrist; no bowing method does. With the elbow on the same plane as the wrist, a large part of the wrist motion is done away with, a blessing, since the best violin playing is the result of the greatest economy of effort. With the elbow low, as it is in the German method, the wrist is forced to bend

much more. This is not because the playing requires it, but because the position of the arm makes it absolutely necessary if the bow is to cross the string at right angles.

With the arm moderately high, as in the Belgian method, the motion of the wrist is mostly sidewise, but with the elbow low there enters an up and down motion in addition. The wrist is not a means of playing the violin, but merely a most convenient joint between the forearm and the hand, the use of which is to enable the bow to be kept at right angles on the string in long bows.

A loose wrist is an absolute necessity, but a loose wrist does not mean a floppy wrist. The wrist, like the elbow, should be kept under firm control at all times, and should not wander all over the bowing map. It is the old question of what is relaxation. The teacher or player who solves the question of relaxation, firm relaxation, need never worry about methods and schools of bowing.—*The Musician*.

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The Von Ende School in New Home

The Von Ende School of Music has removed this fall to new quarters at 44 West 85th street, a fine gray stone mansion with spacious rooms, larger foyer halls, and a most unusual depth for a city house, a fact which lends itself admirably to the giving of recitals and receptions, for which the school has won especial prestige. But the acme of artistic taste has been reached in the charm of the Japanese room on the second floor. Exquisite carved teak wood, massive in structure, yet of the utmost delicacy in outline, an odd bit of pottery here and there and curtains made of slender, horizontal laths, presumably of bamboo texture, and with the air of having adorned some Oriental tea house, all conspire to carry out the fanciful theme.

In such an atmosphere the sensitive musical nature is bound to come into its own, as it were, and it does literally, too,

under such competent instructors as the faculty staff presents, including Herwegh Von Ende and Anton Witek in the violin department. Ludwig Hess, Signor Lanara, Albert Ross Parsons, Harry Rowe Shelley, Sigismond Stojowski, Louis Stillman, Adrienne Remenyi, Helen Maigille, Vita Witek and a score of others. James Liebling, a pupil of Anton Hekking, and a prominent cello soloist, has charge of the instruction in the violoncello department, and members of the Philharmonic Orchestra are engaged to teach those who desire to learn orchestral instruments.

The violin department not only has the advantage of Mr. Von Ende's instruction, but Anton Witek, the eminent concert master of the Boston Symphony, has brought an exceedingly large following to the school, not only through his splendid prestige as a concert artist, but because of the happy combination of his ability as executant with that of teacher. The accompanying caricature is reproduced from an Amsterdam, Holland, Review. One of the best known concert artists to have graduated from this department, under Mr. Von Ende, is Koltarsky, whose many solo appearances at Carnegie Hall and the Metropolitan Opera House brought highly favorable criticisms from the press. He is now concertizing abroad

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Massenet's Panurge

Massenet's posthumous opera, "Panurge," has had a hearty reception at its first performance at the Theater-Lyrique, Paris, with Vanni Marvoux in the titular role, Martineli, Dinh Gilly and Lucy Arbel as the other chief interpreters. The book is by George Spitzmuller and Maurice Boukay, and is adapted, in three acts, from the "Pantagruel" of Rabelais. Massenet's librettists have brought a touch of characteristic Gaelic wit into the story by making one of the principal personages a woman instead of depending upon the masculine element, as

Rabelais had done, to supply the fun and satire.

Massenet's music is declared to be not only as sparkling as ever, but to show distinctive qualities not found in his previous scores. His admirers discover here certain sides of his talent not before revealed. Whether he meant this opera to take advantage of the interest in feminism just now rife, as did Paul Dukas on his "Ariane et Barbe-Bleue," or whether his notion was of longer view, it is admitted in any case that the new work contains much of interest and that the fun is genuine. There are lyric portions in which the spirit is one of seriousness, and again, the quick play of dialogue is managed with keen knowledge of the stage. The premiere was an affair of the first artistic and social distinction.

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DUTCH CARICATURE OF ANTON WITEK

Christian Science Versus Music

BY L. S. SCHWARTZ.



MUCH has been said and written about the influence of religion and music, and upon this as other broad subjects, opinions differ vastly as to whether strong religious influences retard or advance the growth of musical expression. This article, while commenting on religious influences upon music and musicians, will prove to be entirely different in character from those heretofore published upon this subject.

Christian Science is, approximately, a new religion. Its influences upon the different phases of life have only recently come under our observation. Before citing the results of my thorough study of this subject, permit me to state that the following lines are but the unbiased observation of an artist gathered in a small colony of young American musicians who, like myself, had given little attention to it previous to their sojourn abroad. Consequently outside of Christian Science's influence on musicians and their music, I hold no claim to a knowledge that would warrant my writing authoritatively on its influence upon any other phase of life.

A young lady from New England acted as missionary among the students in question. Although she came to Europe ostensibly to study the violin, it was evident that her musical work was secondary and that her real mission was the proselyting to Christian Science. The students whom she succeeded in converting to the new belief were almost without exception young men and women of mediocre intelligence, although some showed unusual musical talents. Poco a poco this Christian Science fever grew, until finally it became a veritable rage, a bugbear, dominating thought and ac-

tion. Wherever one would meet the converted members, they were sure to be found engrossed in Mrs. Eddy's omnipotent science.

All subjects of conversation eventually drifted into that channel. The beginning and end of all things under the sun led back to Christian Science. Books dealing with broad, worldly subjects, those that were contradictory to Christian Science were tabooed by the holy flock, and day by day their interest in music, its mission and true meaning became more vague and less interesting to them. Little wonder! Everything was condensed into spirit; the material in life had disappeared, the joys and sorrows of the individual as well as the masses were transmitted into the filmy term of imagination. Life, real life, in its endless and fascinating phases were viewed as a mere skeleton. Their new fangled world was one of ethereal nonchalance and passivity. The disturbing elements of nature, the creative and destroying forces of human life were all buried under the tombstone of "Follies."

Translate these deeds into musical terms and it means naught else but eliminating the forte, crescendo, appassionato, furioso, lamentoso, the various tempos, except moderato, perhaps; in other words, every bit of expressive and portraying power in music will be shelved. As a result of the Reformation, behold a human phonograph, minus every trace of phrasing. In a nutshell their excessive dabbling in "science" cost them the loss of broad, worldly conceptions of musical compositions, and consequently dulled their interpretation to a tragi-comical degree.

Life in all its various forms has been conceived and built up by unequaled

forces through incessant work, and founding of wonderful laws. Out of this hopelessly complex scheme of things emerged Art with its various branches so that we may have lofty modes of expression wherewith to express our worthiest thoughts of life, pulsating life, as it is surging through us, leaving misery and joy, peace and revolt in its wake. Then along came a few atoms, with a new scheme of things, who try to transform this wonderful universe to fit their particular and peculiar ideas. The pitiful farce of it all.

Through the strenuous missionary efforts of this excessively inspired flock, the "Unheard of Science" received some publicity in intelligent European circles. Among others a very prominent pedagogue became interested in Christian Science. Having noticed the retrograding progress some of his scientifically infected pupils had made, he decided to investigate the cause. The literature they heaped upon him soon explained the mystery.

One day in an attempt to fathom the unexplainable principles of Christian Science, he asked one of the scientists to explain how sound was produced on the violin or piano. Naturally causes were led back to solid material things. The professor was perplexed. Can matter be eliminated or enforced ad libitum in this redeeming science? But such trifles did not disconcert the pupil, for he simply called the bow and strings, the keys and steel merely imaginary things. An expressive silence followed. Then with a merry twinkle in his eye the professor thanked him for the convincing explanation by saying:

"If that's the case, my boy, you'd better go back to America, for methinks you only imagine that you are learning how to play the violin, but in reality you are not doing anything of the kind."

Ever since then he never misses to put this question to a new American pupil before accepting him:

"Are you studying to become a Scientist or a violinist?"

The answer decides the newcomers fate.

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"Old Italian" Violins

In art work one encounters a great number of false productions, which with the great increase in machine made products, must find their way sooner or later to the ash heap. Indeed, who in this day is able to laugh when he discovers that something represented as real stone, turns out to be nothing more than cement? Moreover we are accustomed to find furniture declared to be genuine walnut or mahogany when it is nothing more than stained pine. However, we are coming to lay more and more stress upon articles of genuine manufacture.

Notwithstanding this, violin makers seek to produce instruments in imitation of the old Italian models. Only makers of great individuality dare construct violins to meet their own ideals. It seems a shame that the great expenditure of patience and ingenuity which makers put into their instruments is not appreciated by the public. I have found, however, that it is next to impossible to find sufficient purchasers for violins that are not imitations of old Cremona models. A new instrument remains a new instrument no matter how antique in appearance the veneer may be. The public demands the appearance of great age at once, and consequently most of the violins made now are "imitation antiques," an abomination to one who loves the genuine.

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Beecham Declares "No More Opera"

Among those sailing for America on the *Mauvetania* is Sir Joseph Beecham, the millionaire pill manufacturer, who has been a backer of the operatic ventures of his son, Thomas Beecham, who managed the successful Russian season at Drury Lane. "I have given up opera," said Sir Joseph before leaving, "and am simply out to make money."



MISS KATHLEEN PARLOW

American Guild of Violinists

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 Musical Art Bldg., St. Louis, Mo.
 Vice-president.....Max Gottschalk
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 6007 Berlin St., St. Louis, Mo.



FROM time to time the American Guild of Violinists is made the recipient of inquiries from non-professional musicians as to whether they are eligible to membership in a society which is obviously characterized by its professionalism.

Let it be understood at once that the Guild of Violinists welcomes to membership this class of musicians.

The epithet non-professional is more nearly perfect in its rendering in the word amateur which denotes the idea of love for the arts rather than a commercial practice of them. Therefore, any applicant who justly may be termed an amateur is eligible to membership in the American Guild of Violinists.

No art can thrive and grow independ-

ently of the amateur class. It is this class rather than that of the elect that makes art possible and gives it universality. It is well known that there are many amateurs who possess magnificent libraries of chamber music and are among the most sincere patrons of the art.

The American Guild of Violinists is mainly composed of active musicians, many of whom have the highest artistic and professional rank. Their purpose in joining themselves together in an association is to advance the art of music in America. The cultivated amateur is indispensable in this national movement. He should not limit his influence nor insulate his undoubted talents.

Attention is called to the fact that all national dues should be forwarded to the national secretary at St. Louis.

ELMORE R. CONDON,
 Secretary.

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Hadley Popular in London

Henry Hadley, conductor of the San Francisco Symphony Orchestra, has been conducting some of his own works with the London Symphony Orchestra. The works chosen were the overture, *In Bohemia*, his second symphony, *The Four Seasons*, and a *Symphonic Fantasia*. We are very pleased to record that the works met with emphatic approval. Mr. Hadley has conducted his works previously in the British capital, and there is no composer in America more worthy to represent the younger American composers abroad.

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A London Ladies' Orchestra

The Shapiro Symphony Orchestra of London consists entirely of women, except for the conductor, who happens to be a mere man. They have been so successful that at their first concerts many people were turned away, and now the number of the orchestra has been increased to 100 performers, and the large Queen Hall has been the place selected for future concerts.

New York



HE People's Symphony organization, Franz Arens, conductor, opens its fourteenth season at Carnegie Hall November 9, with an orchestral concert. Sara Gurovitch, a young cellist who is fast rising to the first ranks, will be the soloist, playing Golterman's Cantilena and First Movement from the A minor concerto. The Marguelies Trio will initiate the eleventh season of the Chamber Music series the following evening at Cooper Union, and each successive month concerts will be given by the Kaufman Quartet, Kneisel Quartet, Barrere Ensemble and Olive Mead Quartet. A feature of the season's work will be a study of the orchestral wind instruments, the soloists to be the first instruments of the Peoples' Symphony Orchestra.

Mr. Arens, by his untiring devotion to this organization and the general beneficent scheme, has endeared himself to thousands of music lovers whose limited means would otherwise deprive them of the beauties of the classics. The Chamber Music Concerts at Cooper Union are of especial value, attracting the latent genius element from the masses in the lower part of the city, and are presided over by our leading string quartets and trios.

A great educational impetus is derived from Mr. Arens' analytical talks upon the compositions in hand. He delves at times into historical facts to augment interest in his analyses, giving the whole with conciseness and scholarly insight. The orchestral programs at Carnegie Hall draw not only the student traveling on a narrow margin with his banker, but the mature musical mind conversant with the best. These, indeed, are proofs enough of the appreciations of Mr. Arens' efforts to duplicate in this country the musical opportunities at nominal rates that induce so many students to leave our shores.

A NEW SCHOOL OF MUSIC

The Malkin School of Music at 26 Mt. Morris Park, West, promises to be an educational institute of exceptionally high merit. The founder, Manfred Malkin, has attained much prominence through his pianistic talents and was happily associated with Ysaye in concert last season.

The violin department of the Malkin school will be conducted by Arnold Volpe, the orchestra leader; Vladimir Dubinsky will teach cello; Jules Massart, piano; Sophie Fraubmann, voice. Other instructors will include F. W. Riesberg, Jacque Dubois, Sig. Arturo Palesti, Frederic Lopere, Ada Becker, Miss Raplan, Miss F. Rolston, M. Knafel, D. Rudie and Rudolph Baumeister.

FRANCIS MACMILLEN

Francis Macmillen, the violinist, has returned from Europe after an absence of "Koenigin Luise" after an absence of three years, to appear in 100 concerts and recitals in this country and Canada. He brought with him his wonderful Stradivarius violin.

His first New York appearance will be at one of the Sunday night concerts at the Metropolitan Opera House.

A CLEVER VIOLIN ACCOMPANIST

Miss Evelyn Crawford, an accompanist of marked ability and no slight amount of professional prestige, has removed to New York from Denver, where she had been many years established and held rank among the best musical artists. Miss Crawford plays with a perfect sense of rhythm and surety of touch as though she had a principle and intended to adhere to it qualities so essentially a part of the perfect accompanists' outfit. There are virility, warmth and intelligence in her work, with the thought ever uppermost that hers is the machinery, as it were, that makes the

wheels of melody revolve—hence, the subordinative. Yet perfect mechanical sympathy making the complete whole with the soloist.

Miss Crawford is an indefatigable student of her art, realizing the innate necessity for technic, always technic; and in furtherance of her ideals, is constantly at work with Joseffy. Among the many prominent artists she has been associated with are Mme. Rappold, Corinne Rider-Kelsey, Glenn Hall, Jean Gerardy, Morris Bezman and scores of well known violinists. We quote from the *Denver Times*: "There is that about Miss Crawford's accompanying that speaks authority. . . . Those that have anything to do in the way of accompaniment, especially with the violin, have some idea of the mere technical knowledge that is necessary. There is never a moment that Miss Crawford fails to measure up to this large requirement."

And again the *Times* spoke of her work with Jean Gerardy: "As an accompanist, Miss Evelyn Crawford can scarcely be praised too highly. In her arduous work with Gerardy she met every demand with a fine conception and appreciation."

KNEISEL QUARTET

The Kneisel Quartet will begin activities for the season with its opening concert at Stamford, Conn., October 26. Following dates include Dobb's Ferry (Master School), October 30; Steinert Hall Boston, November 4, the first of the winter series of four concerts; a few bookings in central New York state and then their first New York concert at Aeolian Hall, November 11. Subsequent dates in New York are December 9, January 13, February 10, March 3, and April 7. A trip through the south will be made in November when the principal colleges as far south as Macon, Ga., will be visited. Three concerts will also be given in New Haven.

A noteworthy fact in connection with their annual series of recitals at Prince-

ton College is that they have given three concerts there each winter for twenty consecutive years.

The quartet also arranges a series of Beethoven concerts that are strictly invitation affairs in private homes about the city, a particular study being made of the last quartets of Beethoven and Brahms. The personnel of the organization has been thoroughly recruited during the summer: Mr. Svecenski spent the warm months at Seal Harbor, Me., with his family; Mr. Willeke has a summer home near Blue Hill; Mr. Letz went to Germany for a short recess, and Mr. Kneisel spent his usual period at Blue Hill, where the entire quartet is at present assembled, preparing for their arduous season.

RUSSIAN SYMPHONY CONCERTS

The Russian Symphony Orchestra will start on its western tour November 1, to be gone until the holidays. The usual three subscriptions concerts in Carnegie Hall and the series under the auspices of the *Evening Mail* at Madison Square Garden, will be continued through the winter months. The success of this orchestra has been phenomenal in that it has made three consecutive trips through to the Pacific Coast.

DURIEUX IN RECITAL

William Durieux, the talented Dutch cellist, gave a concert August 23 in the Building of Arts at Bar Harbor. His numbers included a Chopin concerto and a Tarantelle of his own which he played last season with the Tonkunstler Society.

Mr. Durieux is a graduate of the Royal Conservatory at the Hague and has had solo appearances with many of the leading orchestras in Germany, Belgium and Holland. During the past season he played twice as soloist with the New York Symphony Orchestra.

BENDIX TO BE CONCERTMASTER

Oscar Hammerstein had announced that he expected to open his new American Opera House, in Lexington avenue, on November 24 instead of November 10, as originally announced. The pres-

ence of water under the foundations had delayed the work on the house, he said, but nevertheless such progress had been made that he could open on November 17 if he desired. The fact that the Metropolitan opens on that day persuaded Mr. Hammerstein that it would be better for him to postpone his opening until a week later.

Max Bendix, formerly concertmaster at the Metropolitan and more recently the conductor of "The Spring Maid" and other light operas, has been engaged by Mr. Hammerstein as concertmaster for his new opera house.

MARION BAUER'S COMPOSITIONS

Marion Bauer, whose compositions during the past few seasons have been a matter of much comment in musical circles, is a young musician of unusually masterful attainments. A native of the far west, Miss Bauer perfected her musical education in New York, Paris and Berlin, studying under such eminent authorities as Harry Holden, Huss, Campbell Tipton, Raoul Pugno, Eugene Heffley and Dr. Paul Ertel, a prominent Berlin critic and composer. The unquestionable advantages that accrue from association with master minds in every branch of the art and the thousand and one impressions absorbed in a foreign atmosphere, have not failed to exert their influences upon her own scholarly conceptions. She reveals in them artistic originality and unusual charm. Anything so evanescent as charm is admittedly beyond the pale of analysis, embodying as it does, every complex issue, that makes for individuality; yet this very elusiveness is the bone and fibre of her work.

These compositions (be it said with gratitude and reverence) differ from the so-called "new school" in that they substitute an appealing subtlety for abstruseness; their spontaneity is the buoyancy of mental and spiritual poise; and their minor harmonies, rather than dissipated frenzies of dissonance, are as colorful as iridescent gems, and replete

with the poetry and wistfulness of a June twilight.

"Ocklawaha River" is a very unusual number for the violin, written in an entirely individual vein. Its shifting tonalities are of transcendental beauty, taking one far afield from conventional melody, and it breathes of the forest and river and all things vernal. Maud Powell, to whom the composition is dedicated, includes it on nearly all her programs, and it bids fair to be a general favorite with violinists.

PASTERNAK FOR ORCHESTRAL SOCIETY

Josef Pasternack, the Metropolitan Opera House conductor, under whose baton the foremost singers and instrumentalists of the day have appeared, has been secured by D. S. Samuels to conduct the Orchestral Society of New York. This organization is symphonic and, after appearing in New York, will go on a tour of the United States.

STRINGED ARTISTS UNDER RICHARDSON

G. Dexter Richardson reports that he has been obliged to enlarge his offices in the Arbuckle building, Brooklyn, and add to his office force so as to handle the increase in his business this year. Mr. Richardson will present the following stringed instrument artists this season:

Ilse Veda Duttlinger, the young Russian violinist, will not be heard in this country this season, but will make an extensive tour here in 1915 under Mr. Richardson's direction.

Dorothy Hoyle, English violinist, will be heard in a New York recital in November and Mr. Richardson is now booking a tour of recitals for her that will include Boston, Lowell, Worcester, Springfield, Hartford, Albany, Utica, Syracuse, Rochester, Buffalo, Pittsburgh and Philadelphia.

An important feature of the Richardson list this year is the Kriens String Quartet, which has Christiaan Kriens, the noted Dutch composer violinist, and Leo Schultz, 'cellist, in its personnel. This organization will be heard in many con-

certs during the season, and Mr. Kriens himself will be available for solo engagements.

Jacques Kasner, the young violinist who has made a splendid impression in recent appearances, has also been added to the Richardson forces.

Accompanists for the season will be Edward Rechlin and Walter Kieseewetter.

NEW YORK SYMPHONY PLANS

The Symphony Society of New York, conducted by Walter Damrosch, will hold its principal series of concerts at Æolian Hall on Sunday afternoons, in addition to which will be a series of Friday afternoon concerts, six young people's concerts in Carnegie Hall and another series of this kind at the Academy of Music, Brooklyn, on Saturday afternoons. The Sunday concerts will be held on the following dates: October 26, November 2, 9, 16, 23 and 30; December 7 and 14, January 4, 18 and 25; February 1, 8, 15 and 22 and March 1. The Friday concerts will be held on October 31, November 7 and 21, December 5 and 12, January 16 and 30 and February 13.

American and European soloists of note who will appear on these programs will include Mme. Gadske and Maggie Teyte, sopranos; Mme. Louise Homer, Mme. Margarete Matzenauer and Julia Culp, contraltos; Kathleen Parlow, Eugen Ysaye, Fritz Kreisler, Carl Flesch, David Mannes and Alexander Saslavsky, violinists; Josef Hofmann, Harold Bauer, William Bachaus, pianists; Oscar Seagle, baritone; George Barrère, flautist, and Gustav Langenus, clarinetist. Other names will be announced at a future date.

KRAMER FOR PHILHARMONIC

Leopold Kramer, the new concertmaster of the Philharmonic Society, before coming to America was associated as concertmaster with several large European orchestras, including those of Hamburg, Amsterdam, Cologne and Covent Garden, London. In 1897 he was brought to this country by Theodore Thomas as concertmaster of the Chicago

Symphony Orchestra, with which he remained for twelve years, later accepting a position in the same capacity with the Chicago Grand Opera.

THIRD TOUR OF ZOELLNERS

The third annual American tour of the Zoellner Quartette promises to be one of the most successful in the history of this organization, seventy-five concerts having been already booked. The tour opens October 8th in Toledo, Ohio, which is followed by appearances at Delaware, Ohio, October 9th; Greenville, Ohio, October 10th; Grand Rapids, Mich, October 14th; return engagement at Toledo, October 15th; Bluffton, Ohio, October 16th; Louisville, Ky., October 20th; Fostoria, Ohio, October 21st; Toledo again, October 22nd; Crawfordsville, Ind., October 27th; Galesburg, Ill., October 29th; Monmouth, Ill., October 30th, with Lafayette, Ind., and other towns to be announced later.

The tour will include two engagements in New York, one in Boston, two in Chicago, two in Buffalo and one in each of the following towns: Peoria, Ill.; Dubuque, Iowa; Mt. Vernon, Iowa; Kenosha and Racine in Wisconsin; Laurel, Miss.; El Paso, Texas; Phoenix and Tampa, Ariz.; Denton and Greenville, Texas; Oklahoma City; Denver, Colo.; St. Louis and Kansas City, Mo., etc.

The Zoellner Quartette has the unique distinction of being the only string quartette in the world composed of a father and his three children.

THE SCHROEDER TRIO

The Schroeder Trio, a new chamber music organization which includes in its personnel Sylvain Noack, violinist; Alwin Schroeder, cellist, and Ethel Cave Cole, pianist, is fast booking dates for the coming season in New York.

Mr. Schroeder is a cellist of international fame, having come to this country after years of distinguished service abroad and become associated with the Boston Symphony Orchestra and the

Kneisel Quartet. The affectionate tie between him and the American public is indissoluble and for this reason alone the success of the new trio would be assured; Sylvain Noack is also an artist of very high standing, now holding the position of second concert master of the Boston Symphony.

Ethel Cave Cole is well known in the concert world and carries the distinction of being a graduate of the London Royal College of Music.

FLORENCE AUSTIN TO LECTURE

Florence Austin, the violinist, has been engaged to give a series of illustrated lectures on the violin at Columbia University throughout the winter. The first one of the course will be given on October 24.

CASLOVA ENGAGED FOR STEINERT SERIES

Marie Caslova, the young violinist, who has won critical commendation in the music centers of continental Europe, is scheduled to make her American debut on November 11th at Æolian Hall, New York, where she will again appear on Thanksgiving afternoon. This young artist has been booked for the Steinert series of concerts in Springfield and Worcester, Mass., Portland, Me., and Providence, R. I.

DAVID AND CLARA MANNES BRINGING NEW WORKS FOR COMING TOUR

David and Clara Mannes, whose violin and piano recitals devoted to sonatas and chamber music have been largely responsible for the development of a public for such musical evenings throughout the country, will return to America in September to begin a tour which will probably surpass that of last year. During their absence abroad, Mr. and Mrs. Mannes have given several recitals which have aroused widespread approval and, especially in London, have won unstinted praise from the several critics. They are bringing to America several new works which will be played in their New York recitals and on their tour.

PHILADELPHIA

CHANGES IN THE ORCHESTRA

There will be few changes in the personnel of the Philadelphia Orchestra this season, but two important engagements are announced in the securing of Attilio Marchetti as first oboe and Robert Lindeman as first clarinet. Mr. Marchetti comes here with a distinguished record, having held the position of first oboe under Toscanini at La Scala, in Milan, and under Mancinelli at the Costanzi Theater, in Rome. He has played in symphonic concerts under Richter, Mengelberg and Henry Wood, and for the last three years has been with the Philadelphia-Chicago Opera Company Orchestra, under Campanini. Mr. Lindeman has had a long experience in symphonic work, principally with the St. Paul and Cincinnati orchestras, playing in the Cincinnati orchestra for several seasons under Mr. Stokowski.

OFFERS VIOLIN SCHOLARSHIPS

M. B. Swaab, the violinist and director of the Swaab School of Music in the Fuller building, where he has recently fitted up a number of new apartments, announces that through the courtesy and liberality of a number of music-lovers and patrons, several part-free violin scholarships will again be awarded this season. Worthy applicants only, of either sex, beginners or advanced, will be considered, applications to be made not later than October 11th.

KARL KILMAN FOR VIOLIN DEPARTMENT

The Leefson-Hille Conservatory of Music, in the Weightman Building, has been reopened for the season, the following additions to the already notable faculty being announced: Mrs. Florence Stuebgen, for normal training and kindergarten system; Martha Pettitt, in the piano department; Grace Graf and Karl Kilman, formerly professor of Helsingfors Conservatory, Finland, and a former pupil of Ysaye, in the violin department,

Boston



HE announcement is made that on September 29-30 and October 2-3 the auction sale of seats for the Friday afternoon rehearsals and the Saturday night concerts of the Boston Symphony Orchestra will take place and all indications point to an increased price for these seats. The premiums have been increasing year after year. A large number of our local musicians have returned from the country and everything presages a lively and successful musical season.

Quite a number of musicians from foreign parts have arrived here and intend to make Boston their headquarters.

WALKDEN A PUPIL OF BRODSKY

A most accomplished and remarkable violinist, Mr. Vincent Walkden, a native of Massachusetts, has lately arrived from Manchester, England, where he has been studying under Aldolph Brodsky, after having won the first prize, a gold medal, at the London Academy of Music. Mr. Walkden gave a private recital to a dozen musical friends and astonished and pleased them by his large pure tone and wonderful technique. He is a wonderfully equipped violinist and the unanimous opinion was that he will be able without much effort to hold his own with any of the younger virtuosos who are before the public today. This may seem extreme praise, but I assure my readers that if they ever hear Mr. Walkden play they will say that it is deserved.

A DELUGE OF VIOLINISTS

Announcements are made that all the violinists who visited us last season will repeat their concerts this year, and so we will have the pleasure of listening again to Kreisler, Ysaye and the others. Last season Ysaye was handicapped by the poor accompaniment of the Boston Opera House Orchestra, and I doubt

very much whether he will risk it again this season. It seems to me that the majority of people prefer hearing a violinist with piano accompaniment. It gives the instrument a better chance and its tonal qualities can be better judged than when accompanied by an orchestra which often overpowers the violin.

FLONZALEYS TO COME TO JORDAN HALL

The Flonzaley Quartette have announced a series of three concerts, to be given at Jordan Hall on Thursday evenings, December 4, January 29 and March 12.

BARLEBEN TO TRAVEL WITH SCOTNEY

Mr. Carl Barleben, late first violin of the Symphony Orchestra, will travel next season with the Evaline Scotney Concert Company. Mr. Barleben is well known as one of our best violinists and bears a reputation in Europe as a virtuoso of the first rank.

SECURES ANTHONY MAYER

The Musicians Supply Company has secured the services of Mr. Anthony Mayer of Schonbush Poohemid as head repairer of their violin department. Mr. Mayer is the youngest of a long line of violin makers who have made violins in Schonbush for the last one hundred and fifty years.

The list of soloists engaged for the coming season with the Boston Symphony Orchestra in Boston and in other cities is one of the most select that has been appointed in years, and in this is in especial accordance with the ideals of the management and of the present leader of the orchestra, Dr. Carl Muck. Nine artists have been appointed for Boston up to the present time. They are Geraldine Farrar, Elizabeth Boehm van Endert and Louise Homer, for singers; Carl Flesch and Fritz Kreisler, violinists; Ignace Paderewski, Josef Hofmann, Teresa Carreño and Harold Bauer, pianists.

Harvard.

Chicago

SOLOISTS WITH THE ORCHESTRA FOR 1913-14

The official announcement of the Chicago Symphony Orchestra gives promise of remarkable concerts during the season. We are to hear with the orchestra Padarewski, Ysaye, Kreisler, Thibaud, Flesch, Slezak, Harold Bauer, Mme. Matzenauer, Mrs. Zeisler, Mr. Tramonti, Harry Weisbach, Hugo Kortschak, Stein-
del and Gerardy.

ULRICH'S LIGHTNING TOUR

Bernard Ulrich, business manager of the Chicago Opera, has just finished a lightning trip across our continent, having made Dallas, Tex., Los Angeles, San Francisco, Cal., Salt Lake City, Utah, and Denver, Colo., in a period of nine days, passing eight nights in a Pullman sleeper. The Western tour of the Chicago Opera will open in Dallas, Tex., March 5, thence to Los Angeles for a week and San Francisco for two weeks. Portland and the north coast cities will not be visited. On the return Denver will probably have four performances and Salt Lake City two, the Salt Lake performances being contingent upon Denver. Mr. Ulrich reports the interest in grand opera as being very strong and the sale is most promising.

ZUKOWSKY RESUMES TEACHING

Alexander Zukowsky has returned to Chicago to reopen his studio in the Fine Arts building where he has classes on Monday and Thursday afternoons. Mr. Zukowsky is one of the valued members of the Chicago Symphony Orchestra founded by Theodore Thomas.

F. WIGHT NEUMANN RETURNS

F. Wight Neumann has just returned from his annual trip abroad and as usual he will present to the Chicago public many artists of the highest rank, and con-

certs and recitals will be given by him every Sunday afternoon commencing October 12th and continuing until the middle of May. Artists new to Chicago to be heard under Mr. Neumann's management are Mme. Margarete Matzenauer, contralto, of the Metropolitan Opera Company; Mme. Ottilie Metzger, leading contralto of the Hamburg Opera, and Carl Flesch, the distinguished violinist.

Mme. Frances Alda, soprano, assisted by Frank LaForge, pianist, and Gutia Casini, the young Russian 'cellist, will open the season on October 12th and then will come the following, almost all to be given at the Studebaker Theater; Helen Stanley, soprano of the Canadian Grand Opera Company, formerly with the Chicago Opera Company, assisted by Vera Barstow, violinist, and Harold O. Smith, accompanist, in recital Sunday afternoon, October 19th; Clarence Whitehill, basso, song recital, Sunday afternoon, October 26th; Fanny Bloomfield Zeisler, annual piano recital, Sunday afternoon, November 2d; the Paulist Choristers (Father W. J. Finn, musical director), concert, Sunday afternoon, November 9th; Josef Hofmann, piano recital, Sunday afternoon, November 16th; the Kneisel Quartet, three chamber music concerts, the first one Sunday afternoon, November 23d; Mme. Rosa Olitzka, annual song recital, Sunday afternoon, November 30th; Francis Macmillen, violin recital, Sunday afternoon, December 7th; Mme. Marie Rappold, soprano, song recital, Sunday afternoon, December 14th; joint recital, Simon Buchhalter, pianist, and Rudolph Engberg, basso, Sunday afternoon, December 21st; Mme. Teresa Carreño, piano recital, Sunday afternoon, December 28th; Max Pauer, piano recital, Sunday afternoon, January 4th; Carl Flesch, violin recital, Sunday afternoon,

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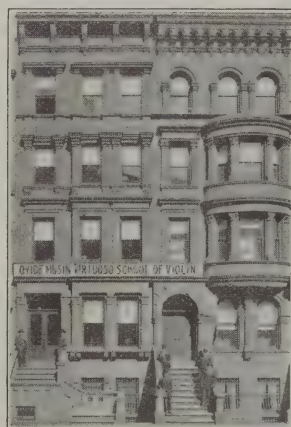
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January 18th; Leo Slezak, song recital, Sunday afternoon, January 25th; Mr. and Mrs. David Mannes, sonata recital, Sunday afternoon, January 25th; Alma Gluck, song recital, Sunday afternoon, February 1st; Mischa Elman, violin recital, Sunday afternoon, February 8th; Mme. Schumann-Heink, song recital, Sunday afternoon, March 15th, at Orchestra Hall; Mme. Ottilie Metzger, contralto, song recital, Sunday afternoon, March 22d; Mme. Matzenauer, song recital, Sunday afternoon, April 12th.

— h h h —

MR. KORTSCHAK COMES BACK.

Mr. Hugo Kortschak will be seen occupying the second chair in the Chicago Symphony Orchestra this season. He has returned to his old position after a year spent in concertizing in Europe. Mr. Kortschak will be welcomed by his old pupils who will be glad to learn that he will spend a portion of his time in teaching. His studio is in the Fine Arts Building.

— h h h —

PROFESSOR SEBALD RETURNS.

Professor Alexander Sebald has returned to Chicago after one year's absence in Europe. During his absence he concertized in Berlin, London, Paris, Vienna, Wurtzburg, Geneva, Hamburg and other cities. One of the honors conferred upon him was the first of last March when he played in the presence of Fürst Zu Lippe Detmoldt, and the state minister conferred upon him the honorary degree of Herr Professor of Music. Professor Sebald has opened a studio in the Auditorium Building, where he will devote part of his time to teaching.

PITTSBURGH, PA.

FESTIVAL ORCHESTRA TO CONTINUE

After several weeks of quiet but persistent effort, practically sufficient guarantors have come forward to insure the permanency of the Pittsburgh Festival Orchestra, Carl Bernthaler, conductor, throughout the Fall and Winter season. This announcement was made by S. J. McCracken, who, with Frank W. Rudy, will manage the orchestra season. The concerts will be held at Carnegie Music Hall, the orchestra for the Pittsburgh concerts to be increased to forty men.

It is planned to use Pittsburgh soloists mainly at these entertainments. Some also may be secured from out of town, but the idea is to give the concerts as much Pittsburgh color as possible. The management during the last week has made arrangements to give concerts at Oakmont, Beaver Falls, Sewickley, Coraopolis, Greensburg, Johnstown and elsewhere, these being all nearby towns.

— h h h —

BALTIMORE, MD.

CHANGES IN EUROPEAN CONSERVATORY.

The European Conservatory of Music enters its fourteenth season with two new faculty members. Julius Zech, who succeeds Arthur Conradi as violin instructor, is a native of Trier, Germany, and a graduate of the Imperial Music School of Annaberg, near Berlin. Robert L. Paul will instruct in harmony and composition. He is a graduate of the Peabody Conservatory and holds a teacher's certificate from the Virgil Clavier Piano School of New York. The other members of the faculty of the European Conservatory are Director J. Henri Weinreich, piano; Clifton F. Davis, vocal, and Loraine Holloway, organ.

Professor Alexander Sebald

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CINCINNATI

Never in the history of the Cincinnati Symphony Orchestra has the organization faced a season so full of promise as the coming one, under the direction of Dr. Ernst Kunwald. Among several of its assets which will make this condition possible is the efficient group of new players who will join the orchestral ranks at the opening of the season. They include I. Schnitzler, formerly with the Boston Symphony and concertmaster with the Metropolitan Opera; J. Culp, formerly first violinist with the Thomas Orchestra; E. Pack, second concertmaster with the St. Louis Symphony; A. Cappabianca, recently from Europe, who will join the ranks of the first violins; Walter Cotton, who was with the orchestra several years ago and who will join the second violins; Leroy Schwab, 'cellist, formerly with the Chicago opera, and S. Elkins, bass, formerly with the Boston Symphony.

The list of soloists is also an unusually strong one. Newcomers: Carl Flesh, the violinist, and the contralto, Margarete Matzenauer. The others are Fritz Kriesler, Josef Hofmann, Teresa Carreño, Harold Bauer, Julia Culp, and, of the local soloists, Dr. Kunwald, who will play the Third Beethoven Concerto and the Handel Concerto "Grosso" in B minor; Emil Heermann, the concertmaster, who will play the Brahms violin concerto, and Julius Sturm, the first 'cellist, who will play the Saint-Saëns Concerto in A Minor.

— h h h —

MILWAUKEE, WIS.

Seven concerts will be given during the season by the Milwaukee Musical Society, according to plans formulated at its last meeting. This series will be given by the Chicago Symphony Orchestra, founded by Theodore Thomas, and will be under the management of a committee consisting of H. C. Schranck, A. J. Lindemann, Gustave F. Riedel, Max Griebisch, Hans A. Koenig and Secretary R. Koebner.


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Who's Who and Why

When David Popper Rebuked Liszt

Among the anecdotes told about the late David Popper is an interesting one relating to Liszt. It is well known that many of the pages attributed to Liszt were really written by the Princess Sayn-Wittgenstein. The most flagrant instance was the inserting by her, in one of his books, of some pages attacking the Jews, and advising their deportation in a body to Palestine. Liszt was greatly annoyed at this, for such sentiments were entirely foreign to his character, and many of his best friends were Jews; among them, David Popper, the famous violoncellist. Not long after the appearance of the book referred to Popper made a call on Liszt, who was delighted to see him, and asked when he came, and where he was going. "I am on the way to Palestine, dear master, in accordance with your wishes," was the prompt answer.

Elman Took a Chance

When Mischa Elman arrived at Kamnitz for his recent recital he hailed a conveyance at the station and requested to be driven to the concert room. "Not a bit of good—the house has been sold out this last fortnight," retorted the driver. "That is rather awkward," replied the young violinist. "But never mind—drive me there all the same. I'll take my chance about getting in."

Ludwig Engländer Completing New Operetta

Ludwig Engländer, the veteran Viennese composer, who returned to New York from Europe a few weeks ago, after an absence of several years, is putting the finishing touches upon an operetta founded on a romantic French tale. The work has not yet been given a title.

The score is written in symphonic fashion with various themes symphonically developed. Mr. Engländer is the composer of thirty-three operettas, comic operas and musical comedies, many of which attained popularity in this country during the composer's ten years' residence here up to the time of his return to Austria several years ago.

Busoni Becomes Conservatory Director

Ferruccio Busoni will this month take up his duties as director of the Conservatory at Bologna. It has been announced that he will have charge of the symphony concerts started by Giuseppe Martucci, with an orchestra of no less than ninety pieces.

New Humperdinck Opera

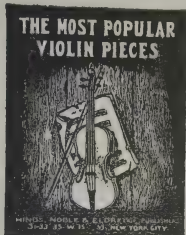
Prof. Engelbert Humperdinck, the composer of "Hansel und Gretel" and "Königskinder," is at work on a new opera dealing with the life and times of Field Marshal Blücher, the man whom all patriotic Germans assert was the real hero of the battle of Waterloo. The work is so far advanced that the first performance may take place in the present year, probably at the Royal Opera in Berlin. The libretto was written by Robert Misch.

Weingartner May Accept Offer to Become Permanent Conductor in Boston

It was rumored in Boston on Wednesday that Felix Weingartner will probably accept an offer made to him by Henry Russell to become a permanent conductor at the Boston Opera House after next Spring, when his contract with the Vienna Philharmonic Society expires.

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The Most Popular Selections for Violin and Piano, Volume 2.

FOR the player who has attained a modicum of proficiency and enjoys the playing of good numbers of moderate difficulty, this book is recommended. The contents include A La Bien Aimee by Schutte; La Reveuse, De Beriot; Hymn to St. Cecilia, Gounod; Menuetto, Beethoven; Moto Perpetuo, Gruenberg; Humoreske, Dvorak; Air, Goldmark; Berceuse, Rossini; and 17 other equally meritorious numbers.

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The Art of Paganini

(Continued from page 16)

on his face. An Italian friend, who spent the last hours with him, says: “On the last night of his existence he appeared unusually tranquil. He had slept a little; when he awoke he requested that the curtains of his bed should be drawn, so that he could contemplate the moon, which at its full was advancing calmly in the immensity of the heavens. Stretching forth his hands toward his enchanted violin—to the faithful companion of his travels, to the magician which had robbed care of its stings—he sent to heaven, with its last sounds, the last sigh of a life which had been all melody.”

The great man died on May 27, 1840. His remains were not allowed interment by the Bishop of Nice, Monsignor Antonio Galvano, because Paganini had died without receiving the last rites of the church. The greatness of the genius was as nothing compared to the mere belief of the man. The friends of Paganini, in their efforts to have the bishop reconsider his decision, succeeded after five years of controversy, when the remains were finally brought to the Villa Cajona and interred in the village church.

His compositions are full of originality, particularly the two concertos. Great, and master works in every sense, are the “24 Capriccios” for violin. They are short and concise in form, but possess such a pronounced character, and document a source of such inexhaustible technical possibilities, that all that has been written since on the high-grade technique plan simply pales before this work. Genius is here, pure and simple.

None of Paganini's concert pieces indicate the interpretation they received by the composer. Although not, in a certain sense, allowing us the full benefit, they have opened to us an infinitely great horizon in the mastery of mechanical matters and requirements, which are as indispensable to a modern violinist of talent and ambition as the Wagnerian orchestra is to an ambitious composer.

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The booklet itself is one of the most attractive we have seen for some time, with cover in brown and gold. The frontispiece in an excellent picture of the founder, Mr. August Gemunder, and the title page an artistic, allegorical representation of minor and major as interpreted through the violin. Within are numerous illustrations of Gemunder violins arranged according to the special models, as well as numerous testimonials from leading artists from all parts of the music world. By writing to Mr. Gemunder, 42 East 23rd St., New York, you can obtain a copy of this interesting book.

— h h h —

Mr. Frederick A. Horn, the violin maker of Loami, Ill., has issued a neat and interesting little booklet entitled, "Modern Violins." Its foreword, "It is not a question of how much you pay, but what you get for your money," has, like the booklet itself, a message for all interested in violins. The bargain instinct is so common that we are prone to forget that real value, regardless of cost, is the one essential of a satisfactory purchase.

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Mr. Horn's booklet contains some bright little essays on the violin from his own pen, as well as testimonials and illustrations. It will be sent free to all teachers, students or artists who write to him at Loami, Ill.

— h h h —

John Friedrich & Bro. of 279 Fifth Ave., New York, is sending out an illustrated brochure of the rare old violins, violas and cellos which adorn his shop. Mr. Friedrich has been known to the violin world for thirty years or more, and his collection during this period, while rapidly changing all the time, has always been one of surpassing interest to lovers of old instruments. Mr. Friedrich modestly describes some of his own creations in the last few pages of the booklet, which offer an added interest to those players with whom the word "old" is by no means synonymous with perfection.

The booklet has many illustrations of old violins, "done in brown," and will be sent to all who ask for it. He will also send the popular student work, "Shall I go to Europe to Study," by Franz Wilczek, postpaid, for one dollar. The editions of both brochure and book is limited, so early application is advisable.

— h h h —

Ottumwa, Iowa, is the home of the popular violins designed and made by Joseph Collingwood. In a booklet recently issued, and which contains besides pictures of himself and his son Drew, the cellist, numerous illustrations of Collingwood violins, Mr. Collingwood describes at length his theories of tone building in the violin and demonstrates how these theories have been applied with such a measure of success as must be gratifying to one so thoroughly devoted to the modern violin as the highest type of vehicle for human expression. The book will be prized by many, and can be secured by writing to Mr. Collingwood and asking him to favor you with a copy.

John Markert & Company, 33 West 8th street, New York, have just issued their wholesale catalogue. The firm is well known as dealers and makers of violins, and the catalogue contains the wholesale prices of John Markert, Master violins, violas, 'cellos and double basses; in fact, everything pertaining to violins, such as strings, bridges, tail-pieces, pegs and mutes, is catalogued. The catalogue contains forty-eight pages with illustrations of the various necessities of this business.

By having one of these catalogues one can select a desirable instrument by number. There are also instrument cases, music satchels and rolls as well as music stands. The catalogue states that "In selecting this catalogue we have brought to our assistance our years of experience as practical violin and bow makers and repairers. We have carefully canvassed the entire field, and selected the one article of each grade that appealed to us as the best value for the money."

— h h —

Mr. Boothe of the Boothe Knoslip Violin Pad has received some very flattering letters from violinists and dealers in violin accessories regarding the success of his ingenious device. According to Mr. Boothe that prejudice with which some artists are inclined to view any attachment to their instrument, is rapidly giving way in the face of the wonderful freedom given to the left hand by its use. The Boothe pad is a form of support that while it does away with the ordinary chin rest, enables the performer to hold his instrument in perfect position without the aid of his left hand. The device is so ingeniously constructed that it weighs but two ounces and is less exposed to view than the ordinary chin rest when the violin is correctly held. Mr. Boothe is making an unusual offer of ten days free trial to all members of the profession. His address is Suite 504, 203 South Dearborn St., Chicago.

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BY H. OSTROVSKY

(Continued from page 18)

a method which, while conserving the vigor and quality of the player's muscles, will apply exactly enough, and no more than enough power to overcome the resistance to development offered by any part of the hand. This is the Ostrovsky apparatus.

The general inability to separate the fingers sufficiently from each other is a grave hindrance to the acquisition of fluent violin, piano, or 'cello technique. As the webs between the fingers are very seldom sufficiently wide, the extension of these membranes is imperatively necessary in order to promote digital independence in the hands. Fig. 1 is a reproduction of a photograph of this function of the Ostrovsky apparatus.

By this exercise the joints are loosened, the ligaments stretched, and the resilience of the cartilage in the joints increased. The resultant lengthening of the fingers is of the utmost benefit to small hands.

The tight and thick palmar covering of many hands must be stretched and loosened so as to permit the increase of the lift of the fingers from the knuckle joints. This is the most important finger action in the technique of any instrument, and any lack of independence in this direction is an enormous hindrance to the development of technique. Fig. 2 illustrates this function of the apparatus.

The inequality of the fingers can only be overcome by special exercises for the weakest ones. No effectual development of the muscle controlling finger can be attained until the joint has been flexed, the membrane on each side of, and the palmar covering beneath, the finger have been extended. When this has been accomplished the strength and independence of the finger and its controlling muscles can be cultivated and enormously increased.

The Ostrovsky apparatus, however, does more than develop the fingers. There are innumerable combinations of

exercises by which not only the whole hand can be developed, but also the wrist and the muscles of the forearm.

— h h h —

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The music lover was hurt. "Look here, John," asked he, "don't you think, matter-of-fact person that you are, that music is of some practical benefit in life?"

"Judging of the portraits I have seen of eminent musicians, especially pianists," replied the other Congressman, "I should say that it keeps the hair from falling out."

— h h h —

Oh, My!

She cannot use the sewing machine,

It makes her feet so tired;

Of course she can't walk 'round the block,

That's why the coachman's hired;

But you should see how she can bow

Her imitation Strad,

It makes the neighbors swear, —!

(so-so),

And call her music mad.

— h h h —

Nearly So

Hix—"Is he a finished musician?"

Dix—"Well, he came near being one last night. The neighbors chased him nearly ten blocks."

— h h h —

The Point of View

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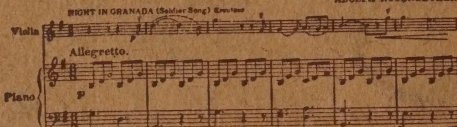
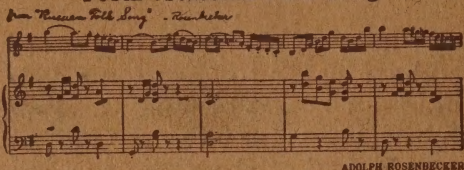
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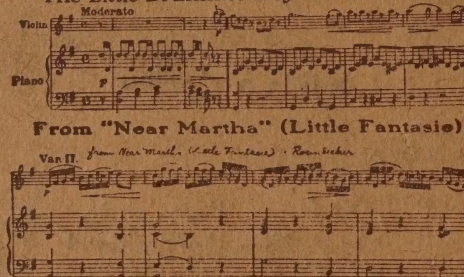
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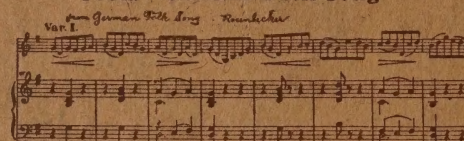
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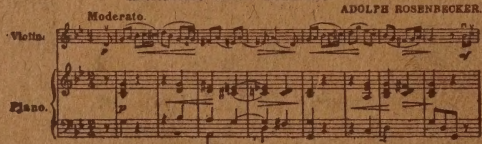
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